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Entertainment Weekly



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THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ (Clockwise from top) Stephen Colbert, Kendrick Lamar, George Clooney, Scarlett Johansson, Amy Schumer, and Toby Keith



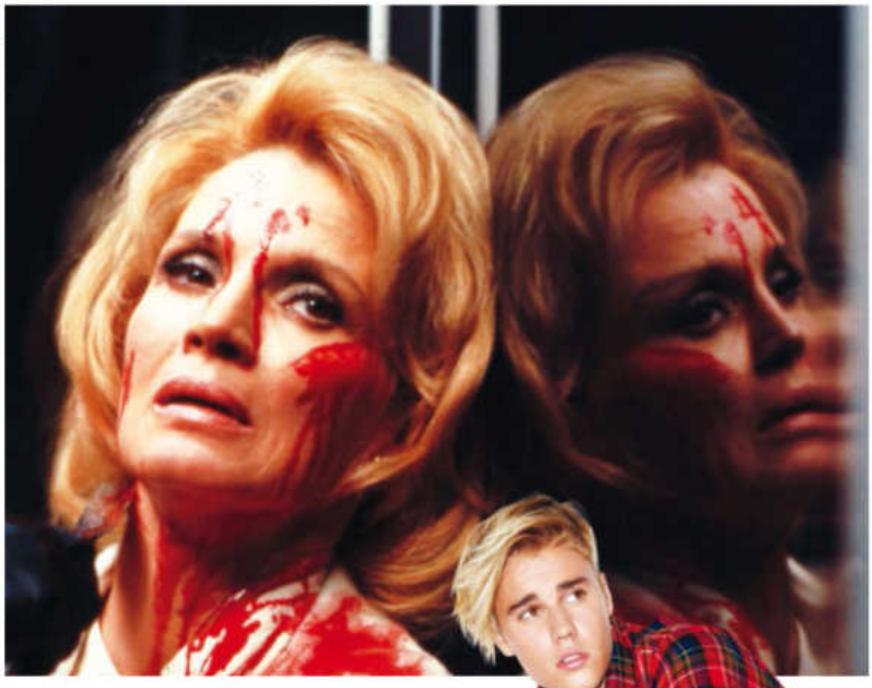
KEITH: GARY MILLER/GETTY IMAGES; COLBERT: JEFFREY R. STAAB/CBS; LAMAR: MARK HORTON/WIREIMAGE.COM; SCHUMER: PATRICIA SCHLEIN/STAR MAX/GC IMAGES; JOHANSSON: JAMIE MCCARTHY/NBC/GETTY IMAGES; CLOONEY: JEWEL SAMAD/GETTY IMAGES

1 TV THE LATE SHOW

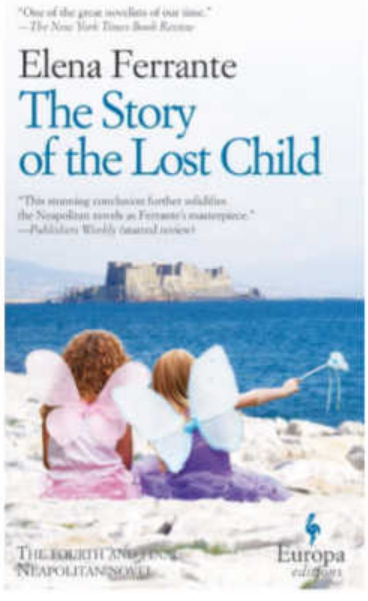
If his first week's guests (Scarlett Johansson, Kendrick Lamar, Amy Schumer, Toby Keith, and George Clooney, among others) are any indication, Stephen Colbert is determined to make his version of late-night the most eclectic array of voices on TV. *(CBS, 11:35 p.m.)*

ILLUSTRATION BY **ARIAN BEHZADI**

2 →



3 →



4 →



5 →



2 MOVIES
DRESSED TO KILL

● Worth every penny for the 10-minute dialogue-free opening sequence alone, Brian De Palma's 1980 erotic thriller starring Angie Dickinson and Michael Caine finally gets the Criterion restoration it deserves.

3 BOOKS
THE STORY OF THE LOST CHILD, by Elena Ferrante

● The final book in the Italian novelist's Neapolitan series explores the often contentious bond between two childhood friends—and, after three rapturously acclaimed installments, brings their decades-spanning story to a fascinating end.

4 MUSIC
"WHAT DO YOU MEAN?" Justin Bieber

● Justin Bieber 2.0 has finally arrived on a grown-up-sounding single that mixes a thumping house beat with a surprisingly warm croon that fully embraces his EDM conversion.

5 MOVIES
GOODNIGHT MOMMY

● In this fantastically twisted Austrian import, a mom comes home after facial surgery to twin sons who believe she's an impostor. The terror is mostly psychological, but your stomach will turn, too. *(R)*

DRESSED TO KILL: EVERETT COLLECTION; BIEBER: PETER YANG



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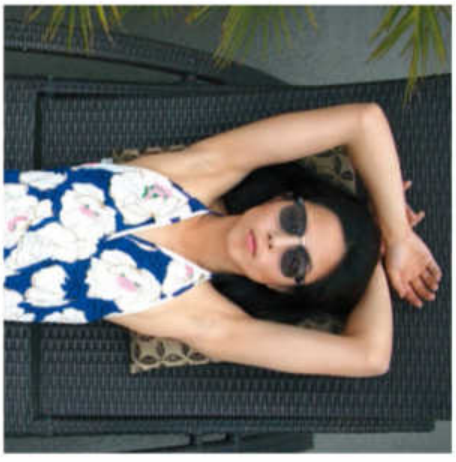


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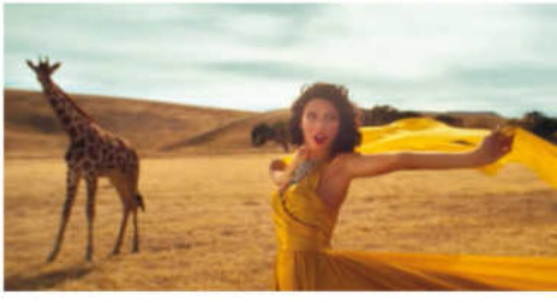
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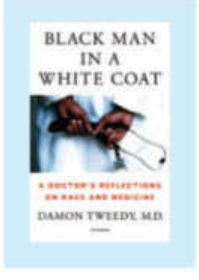
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6

MOVIES

COMING HOME

● Director Zhang Yimou reunites with his *Curse of the Golden Flower* muse, Gong Li, in this love story set in 1970s Communist China. When a political prisoner (Chen Daoming) is released after a decade and returns home, he must remind his amnesia-stricken wife (Li) why she loves him. *(PG-13)*

7

WEB

ANNA AKANA

● You might recognize Anna Akana from appearances in *Ant-Man* and on *Awkward*, but you should get to know the actress and filmmaker for her boundary-pushing short films on her YouTube channel—the latest, *Loose Ends*, delivers a chilling conclusion. *(youtube.com/AnnaAkana)*

8

TV

THE GREAT BRITISH BAKING SHOW

● The delightful cooking competition returns with a confection of mouth-watering challenges designed to test even the most confident of bakers, as well as dozens of dessert recipes foodies can try at home. *(PBS, Sundays, 7 p.m.)*

9

MUSIC

Taylor Swift's "WILDEST DREAMS" video

● What do you do for an encore to the action-packed "Bad Blood" video? Go even more cinematic: Driving rain, a herd of zebras, and Scott Eastwood make for a lush interpretation of *1989*'s most opulent ballad.

10

BOOKS

BLACK MAN IN A WHITE COAT, by Damon Tweedy

● This riveting memoir chronicles Tweedy's rise from wide-eyed med student to practicing physician, as he's forced to consider the ways race and health intersect in his patients' lives—and his own.

COMING HOME: BAI XIAOYAN


FROM KURT SUTTER THE CREATOR OF SONS OF ANARCHY
THE BASTARD EXECUTIONER
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Contents



NEWS AND COLUMNS

3 **The Must List**

10 **Editor's Note**

13 **Sound Bites**

14 **News & Notes**

68 **The Bullseye**

REVIEWS

44 **Movies**

50 **TV**

58 **Music**

62 **Books**

FEATURES

20 ***The Angry Birds Movie***
The global game phenomenon with more than 3 billion downloads makes a beak (um, break) for the big screen. Will it fly? We duck behind the scenes for a sneak peck (uh, peek).
BY KEITH STASKIEWICZ

22 **The Anatomy of How to Get Away With Scandalously Good TV**
Kerry. Ellen. Viola. Shonda. You can't get enough of their ABC shows—now hear their thoughts on promiscuous heroines, girl bosses, and McDreamy. This is your Thursday night—unfiltered.
BY MELISSA MAERZ

32 **Troop Shondaland**
The gang's all here—and dishing up exclusive scoop.

38 **Prince**
On the eve of releasing his electric new album, *HITNRUN*, the icon takes EW inside the wild, wonderful, and very, very purple world of Paisley Park.
BY LEAH GREENBLATT

PHOTOGRAPH BY **JAMES WHITE**

Editor's Note

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Partners in Rhimes



You can find this gorgeous collection of six covers on a newsstand near you



SHONDA RHIMES IS a revolutionary. Like Norman Lear before her, she is demonstrating that TV can be used as an agent of social change—and as a result, she has become as famous and beloved as the actors who star on her series. When it came time to fete Rhimes in the pages of EW, we wanted to make sure our efforts were as groundbreaking as her shows. So in partnership with two of our sister publications, *ESSENCE* and *People*, we are bringing you a Shondextravaganza: four EW collector's covers (shown above—you can buy them at *ew.com/shondaland*); six *ESSENCE* covers (left); and a feature inside the Sept. 14 issue of *People* (on newsstands Sept. 4). As an additional tribute to Rhimes, 33 actors and two execs from her series gathered in New York City in May for a photo shoot. The result is stunning—check it out on page 32. (For you longtime readers, it reminds me of EW's "Women of The WB" pic from 1998.) Also, be sure to head to EW.com to see hysterical behind-the-scenes video with some of the cast members. This is the first time these three magazines have worked together in this manner, and I want to thank Toyota for supporting this initiative.

Up next week: our Fall TV Preview. We've made some awesome changes to the issue, and I can't wait for you to see it.

Henry

HENRY GOLDBLATT

(ALL COVERS) STYLING: CRISTINA EHRLICH/THE ONLY AGENCY; STYLING ASSISTANT: KEVIN MICHAEL ERICSON; SET DESIGN: CARL HOPGOOD/OPUS BEAUTY; PRODUCTION: LAURA KATZENBERG/PRODUCIT, INC.; (*GREY'S ANATOMY* COVER) ELLEN POMPEO PHOTOGRAPHED EXCLUSIVELY FOR EW BY JAMES WHITE ON AUG. 7, 2015, IN LOS ANGELES; HAIR: SASCHA BREUER/WELLA PROFESSIONALS/STARWORKSARTISTS.COM; MAKEUP: KAYLEEN MCADAMS/THE WALL GROUP; MANICURE: DEBBIE LEAVITT/FORMULA X/NAILING HOLLYWOOD; SHOES: CHRISTIAN LOUBOUTIN; (*SCANDAL* COVER) BELLAMY YOUNG, KERRY WASHINGTON, AND TONY GOLDWYN PHOTOGRAPHED EXCLUSIVELY FOR EW BY JAMES WHITE ON AUG. 8, 2015, IN LOS ANGELES; MANICURE: PILAR NOIRE/DEBORAH LIPPMANN/NAILING HOLLYWOOD; YOUNG'S HAIR: AARON LIGHT/KEVIN MURPHY/CELESTINE; MAKEUP: ROBIN SIEGEL/DIORSHOW/GRID AGENCY; DRESS: NAEEM KHAN; SHOES: GIUSEPPE ZANOTTI; JEWELRY: NEIL LANE; GOLDWYN'S GROOMING: HELEN ROBERTSON/BILLY JEALOUSY/CELESTINE; SUIT, SHIRT, AND SHOES: DOLCE & GABBANA; TIE: BROOKS BROTHERS; (*HOW TO GET AWAY WITH MURDER* COVER) JACK FALAHEE, ALFRED ENOCH, VIOLA DAVIS, KARLA SOUZA, AJA NAOMI KING, AND MATT MCGORRY PHOTOGRAPHED EXCLUSIVELY FOR EW BY JAMES WHITE ON AUG. 8, 2015, IN LOS ANGELES; MANICURE: PILAR NOIRE/DEBORAH LIPPMANN/NAILING HOLLYWOOD; FALAHEE'S AND ENOCH'S GROOMING: SONIA LEE/MURAD/EXCLUSIVE ARTISTS MANAGEMENT; FALAHEE'S JACKET: TOPMAN; SHIRT: CLUB MONACO; PANTS: AG JEANS; SHOES: VANS; ENOCH'S SHIRT: HELMUT LANG; PANTS: RAG & BONE; SHOES: CHRISTIAN LOUBOUTIN; DAVIS' HAIR: JAMIKA WILSON/EPIPHANY ARTIST GROUP; MAKEUP: AUTUMN MOULTRIE/ANASTASIA BEVERLY HILLS/EXCLUSIVE ARTISTS MANAGEMENT; DRESS: ROSIE ASSOULIN; BRACELET: NEIL LANE; SOUZA'S HAIR: AARON LIGHT/ORIBE/CELESTINE; MAKEUP: ROBIN SIEGEL/DIORSHOW/GRID AGENCY; DRESS: THEORY; SHOES: PAUL ANDREW; JEWELRY: JENNIFER MEYER; KING'S HAIR: TAKISHA STURDIVANT/KENBARBOZA.COM; MAKEUP: TRACEY LEVY/FORWARD ARTISTS; DRESS: ALC; SHOE: ALDO; JEWELRY: UMA K; MCGORRY'S GROOMING: HELEN ROBERTSON/MONTEZ RENAULT/CELESTINE; BLAZER AND PANTS: DUNHILL; SHIRT: GAP; SHOES: ADIDAS; (LEADING-LADIES COVER) VIOLA DAVIS, KERRY WASHINGTON, SHONDA RHIMES, AND ELLEN POMPEO PHOTOGRAPHED EXCLUSIVELY FOR EW BY JAMES WHITE ON AUG. 7, 2015, IN LOS ANGELES; MANICURE: DEBBIE LEAVITT/FORMULA X/NAILING HOLLYWOOD; DAVIS' HAIR: JAMIKA WILSON/EPIPHANY ARTIST GROUP; MAKEUP: AUTUMN MOULTRIE/ANASTASIA BEVERLY HILLS/EXCLUSIVE ARTISTS MANAGEMENT; DRESS: SACHIN & BABI, RENTTHERUNWAY.COM; SHOES: CHRISTIAN LOUBOUTIN; EARRINGS: IRENE NEUWIRTH; WASHINGTON'S HAIR: TAKISHA STURDIVANT/KENBARBOZA.COM; MAKEUP: CAROLA GONZALES/NEUTROGENA/FORWARD ARTISTS; DRESS: SAFIYAA; SHOES: CHRISTIAN LOUBOUTIN; EARRINGS: NEIL LANE; RING: ANITA KO; RHIMES' HAIR: CARLA GENTRY OSORIO; MAKEUP: CATHY HIGHLAND/AIM ARTISTS; DRESS: BADGLEY MISCHKA, RENTTHERUNWAY.COM; JEWELRY: NEIL LANE; SHOES: JIMMY CHOO; POMPEO'S HAIR: SASCHA BREUER/WELLA PROFESSIONALS/STARWORKSARTISTS.COM; MAKEUP: KAYLEEN MCADAMS/THE WALL GROUP; JUMPSUIT: TEMPERLEY LONDON; SHOES: STUART WEITZMAN; EARRINGS AND CUFF: NEIL LANE; RINGS: UMA K

GOLDBLATT: PHOTOGRAPH BY MILLER MOBLEY



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THE TONIGHT SHOW
STARRING JIMMY FALLON
TONIGHT'S THE NIGHT
WEEKNIGHTS NBC

THE WEEK'S BEST

Sound Bites

TWEET OF THE WEEK
Dear TV and movies: no teenage girl ever wears a thermal shirt under another shirt and it takes me out of the story every time **@OfficialKat (Kat Dennings)**



"This is a show that hasn't had a host for the last two years, a tradition they'll probably return to immediately following tonight's show."
—Miley Cyrus hosting the MTV Video Music Awards

"No, it's not Larry David. It's Harry Davis calling for David!"
—Harry (Brett Tucker), trying to get a hold of Joss' (Jes Macallan) lawyer but getting the incompetent assistant instead, on *Mistresses*

"Julia is classy! She has a tramp stamp of Grace Kelly!"
—Audrey (Paige Spara), sticking up for her boss (Amy Sedaris), on *Kevin From Work*

"Liz. I'm confused. Suddenly you're less attractive. Less intelligent. And less charming. Oh, wait. That's...just...*Julia*. ZZZIIIIIIIING."
—Zingbot 9000, ragging on the house twins, on *Big Brother*

"Lucille, will you please give me the HTML website address for Googling things?"
—Forrest (Andy Daly), preparing to catfish someone, on *Review*

"Don't eff up the rest of your senior year by being a reckless nudist."
—Valerie (Desi Lydic), telling Jenna (Ashley Rickards) she's suspended after being caught streaking, on *Awkward*

"Perhaps I should change into my sweatpants, let them know I mean business."
—Hammond (Pierce Brosnan), getting ready to go to a strip club, in *No Escape*

TUCKER: JEFF WEDDELL/ABC; CYRUS: KEVIN WINTER/MTV1415/GETTY IMAGES FOR MTV; ZINGBOT: SONJA FLEMMING/CBS; SPARA: ADAM TAYLOR/ABC FAMILY; LYDIC: MARK FELLMAN/MTV; BROSNAN: ROLAND NEVEU; DALY: MARK DAVIS/COMEDY CENTRAL

News+Notes





THE CAST OF
THE MARTIAN

When you lose a man in space, it takes a lot of people to get him back. If that man happens to be Matt Damon, in an adaptation of Andy Weir's best-selling novel, it takes an army of A-listers including Jessica Chastain, Chiwetel Ejiofor, Jeff Daniels, and Kate Mara—and the vision of director Ridley Scott. *(Oct. 2)*

MARS: DIGITAL VISION/GETTY IMAGES; DAMON: AIDAN MONAGHAN; EJIOFOR: PETER MOUNTAIN

The Toronto Must List

Fall is approaching, and with it comes the **Toronto International Film Festival** (Sept. 10–20), the annual gathering where nearly 400 movies from 71 countries are presented to enthusiastic audiences, and where Hollywood kick-starts some of its most high-profile Oscar campaigns. Here are the actors, directors, and titles that EW will be honoring at our party on Sept. 12. **By Nicole Sperling**

ALSO PLAYING **LEGEND** Tom Hardy does double duty as gangster twins the Krays. • **THE LADY IN THE VAN** Maggie Smith reprises her celebrated West End role. • **YOUTH** Michael

BREAK-THROUGHS



Jonny Beauchamp in
STONEWALL

In Roland Emmerich's *Stonewall*, Beauchamp plays androgynous street kid/hustler Ray, based in part on the late Ray Castro, the man known as the only out gay person arrested the first night of the 1969 Stonewall riots in New York's Greenwich Village. *(Sept. 25)*



Brie Larson in
ROOM

Larson (*Short Term 12*) delivers a devastating performance as a nurturing mother surviving the most brutal circumstances in this adaptation of Emma Donoghue's best-selling novel from director Lenny Abrahamson (*Frank*). *(Oct. 16)*



SANDRA BULLOCK IN **OUR BRAND IS CRISIS**

In a role originally written for a man, the Oscar-winning actress stars as political strategist "Calamity" Jane Bodine in David Gordon Green's (*Pineapple Express*) sharp-edged drama, based on a 2005 doc about Americans hired to work on a Bolivian presidential campaign. *(Oct. 30)*



TOM HIDDLESTON IN
I SAW THE LIGHT

The man otherwise known as Loki transforms his English accent into a Southern twang, straps a guitar to his chest, and does all his own singing in this biopic of country-music legend Hank Williams from director Marc Abraham (*Flash of Genius*). *(Nov. 27)*



BRYAN CRANSTON IN **TRUMBO**

Cranston leads this Jay Roach–directed drama about 1940s Hollywood screenwriter Dalton Trumbo, whose career was destroyed when he was blacklisted for being a Communist, but who refused to surrender. *(Nov. 6)*



JOEL EDGERTON IN SCOTT COOPER'S **BLACK MASS**

Cooper (*Crazy Heart*) has crafted an electrifying crime epic starring Johnny Depp as James "Whitey" Bulger and featuring a career-making performance from Edgerton as an FBI agent with conflicted loyalties. *(Sept. 18)*



JULIANNE MOORE IN **FREEHELD**

Moore gracefully tackles the true tale of Laurel Hester in Peter Sollett's (*Nick & Norah's Infinite Playlist*) portrait of the gay New Jersey cop with terminal cancer whose fight to bequeath her pension to her domestic partner (Ellen Page) in 2005 prompted a historical victory. *(Oct. 2)*





EMILY BLUNT IN DENIS VILLENEUVE'S **SICARIO**

For the follow-up to his acclaimed 2013 thriller, *Prisoners*, Villeneuve has directed a harrowing modern-day morality tale starring a mesmerizing Blunt as Kate Macer, an FBI agent coerced into participating in an anti-drug-cartel task force run by two cagey government operatives (Josh Brolin and Benicio Del Toro). *(Sept. 18)*

ROOM: CAITLIN CRONENBERG; *OUR BRAND IS CRISIS*: PATTI PERRET; *I SAW THE LIGHT*: SAM EMERSON; *TRUMBO*: HILARY BRONWYN GAYLE; *BLACK MASS*: CLAIRE FOLGER; *FREEHELD*: PHIL CARUSO; *SICARIO*: RICHARD FOREMAN; VILLENEUVE: GEORGE PIMENTEL/WIREIMAGE.COM

Caine considers his past—and future. • **THE DANISH GIRL** Eddie Redmayne portrays a 1920s transgender woman. • **BEASTS OF NO NATION** Idris Elba is an African warlord in Netflix's first feature.



Miley Cyrus performs "Dooo It!"

The VMAs, Uncensored

Miley Cyrus emceed in outfits so small they barely qualified as outfits, **Nicki Minaj** forgave **Taylor Swift** but had bad words for the host, and Snoop Dogg made edibles—which is to say, the **2015 MTV Video Music Awards** went off without a hitch. "The Grammys is this buttoned-down thing, but the VMAs are insane," says Fall Out Boy's Pete Wentz. "You need that bad-boy thing like the Beatles needed the Rolling Stones." Here's what didn't make the broadcast—and what we'll never forget from the moments that did. **By Eric Renner Brown and Madison Vain**

MILEY GOES GREEN...

After the show, Cyrus dropped by the pressroom with some, uh, gifts. "I brought a little joint if anyone would like any!" Cyrus told reporters, passing her ganja before distributing avocados out of a canvas bag.

...AND LOSES HER COOL?

Minaj put Cyrus on blast for criticizing her in the press. According to an observer, Cyrus stormed off "cursing in anger." However, another source swears she "wasn't furious." Either way, we'd have loved to be a fly on that latex/glittery/crushed-velvet wardrobe.

BILLY RAY'S LIVE-TWEET LETDOWN

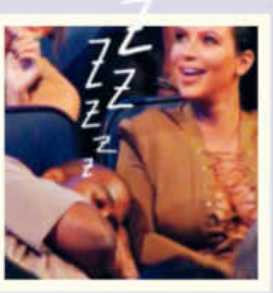
When Billy Ray Cyrus announced he'd be live-tweeting the show, we thought we'd finally find out how he feels about his daughter's career—but mentions of her were absent. Instead, we got this:

"Superstar performance from @justinbieber!"

Dads, they just don't get the Internet.

KANYE CENSORS HIMSELF

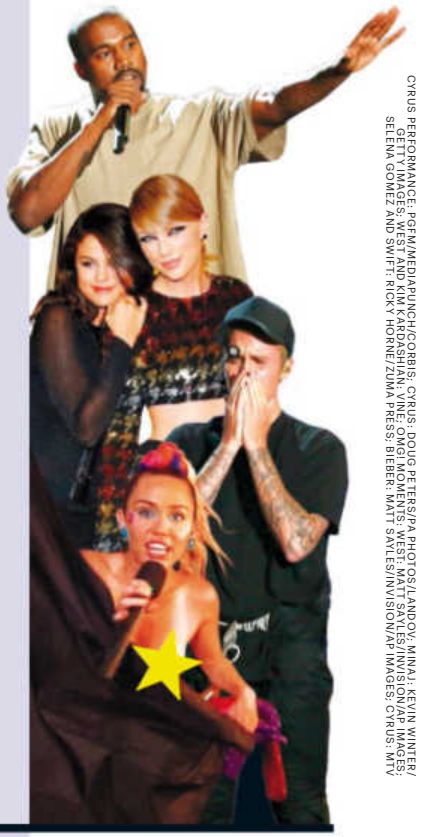
I'ma let you finish...sleeping? When Swift took the stage to accept her Best Female Video award, West, in an effort to stay out of trouble, did as any 38-year-old man might: He pretended to take a nap.





The Top 5 OMG! Moments

1. **MILEY'S BIG MOVE** The host trumped the show by announcing the immediate release of her album *Miley Cyrus & Her Dead Petz*—streaming for free.
2. **#YESWEKANYE** Following a seemingly endless (though fantastic) speech, Kanye joked about a 2020 run for president.
3. **A NOT-SO-SURPRISING WARDROBE MALFUNCTION** Cyrus's breast was exposed during a backstage shot. "I'm sorry, are my t--s out?" she calmly asked into the mic.
4. **BIEBER'S WATERWORKS** After his (totally impressive) performance, Biebs burst into tears. Was it real, or was it an act? The world may never know.
5. **TAYLOR'S TEAM** Swift took the award for Video of the Year, and her entire squad was there to help her celebrate: She walked the carpet with nine pals, including Mariska Hargitay.



CYRUS PERFORMANCE: PGFM/MEDIAPUNCH/CORBIS; CYRUS: DOUG PETERS/PA PHOTOS/LANDOV; MINAJ: KEVIN WINTER/GETTY IMAGES; WEST AND KIM KARDASHIAN: VINE; OMG! MOMENTS: WEST: MATT SAYLES/INVISION/AP IMAGES; SELENA GOMEZ AND SWIFT: RICKY HORNE/ZUMA PRESS; BIEBER: MATT SAYLES/INVISION/AP IMAGES; CYRUS: MTV

Additional reporting by Reagan Alexander

You and Your Favorite Movies: Reunited and It Feels So Good!



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FIRST LOOK

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Andy Samberg and Bill Hader

BROOKLYN NINE-NINE RECRUITS BILL HADER

Oh! Captain? Our captain? Yes, Bill Hader is the new boss of Brooklyn. In the season 3 premiere of the Fox comedy *Brooklyn Nine-Nine* (Sept. 27), *Trainwreck*'s leading man reports for guest-star duty as taskmaster Captain Dozerman. "The character is a severely anal-retentive personality," says Andy Samberg, who stars as goofball Det. Jake Peralta. "He is not an obvious fit with the precinct—or with Jake in particular—but he does his best to acclimate." And it sounds like the reunion between the former *SNL* castmates will be appropriately offbeat. "Dozerman is a borderline lunatic, so in a lot of ways he fits in well at the Nine-Nine," Samberg says. "It was great to see Bill and work together again. It's basically 'Laser Cats' set in the past with a way bigger budget." —*Dan Snierson*



Star Power: Mario Hits the Big 3-0

It's been 30 years since the tiny plumber hopped and bopped his way into our hearts in 1985's *Super Mario Bros.* Nintendo will mark the occasion with the Sept. 11 release of **Super Mario Maker**, a Wii U title that lets gamers build their own levels. We look back at Mario's three-decade journey (through 16 titles and nine systems) from eight-bit pixel sprite to HD polygonal Adonis. Honestly, he doesn't look a day over 25. **By Aaron Morales**



SUPER MARIO BROS.
1985, NES



SUPER MARIO BROS. 2
1988, NES



SUPER MARIO LAND
1989, Game Boy



SUPER MARIO BROS. 3
1990, NES



SUPER MARIO WORLD 1991, Super Nintendo



SUPER MARIO LAND 2
1992, Game Boy



SUPER MARIO 64 1996, Nintendo 64



SUPER MARIO SUNSHINE
2002, GameCube



NEW SUPER MARIO BROS.
2006, Nintendo DS



SUPER MARIO GALAXY
2007, Wii



NEW SUPER MARIO BROS. WII 2009, Wii



SUPER MARIO GALAXY 2
2010, Wii



SUPER MARIO 3D LAND 2011, Nintendo 3DS



NEW SUPER MARIO BROS. 2
2012, Nintendo 3DS



NEW SUPER MARIO BROS. U
2012, Wii U



SUPER MARIO 3D WORLD
2013, Wii U

BROOKLYN NINE-NINE: JOHN P. FLEENOR/FOX; MARIO ART: NINTENDO (20)

JUST ASK

Add gelato to my shopping list.

How is traffic?

What's on my calendar today?

Set a timer for 3 minutes.

Play my "New Artists" Playlist.

What's the news today?

What's the weather like this weekend?

Turn off the lights.





Amazon Echo is designed around your voice. It's hands-free and always on to answer questions, play music, read the news and check sports scores, traffic, the weather and much more. Just ask.

INTRODUCING

amazon echo

ANGRY BIRDS: THE MOVIE!

EXCLUSIVE

The global game phenomenon with more than 3 billion downloads makes a beak (um, break) for the big screen. Will it fly? EW ducks behind the scenes for a sneak peck (uh, peek). ***By Keith Staskiewicz***





Leonard and Ross

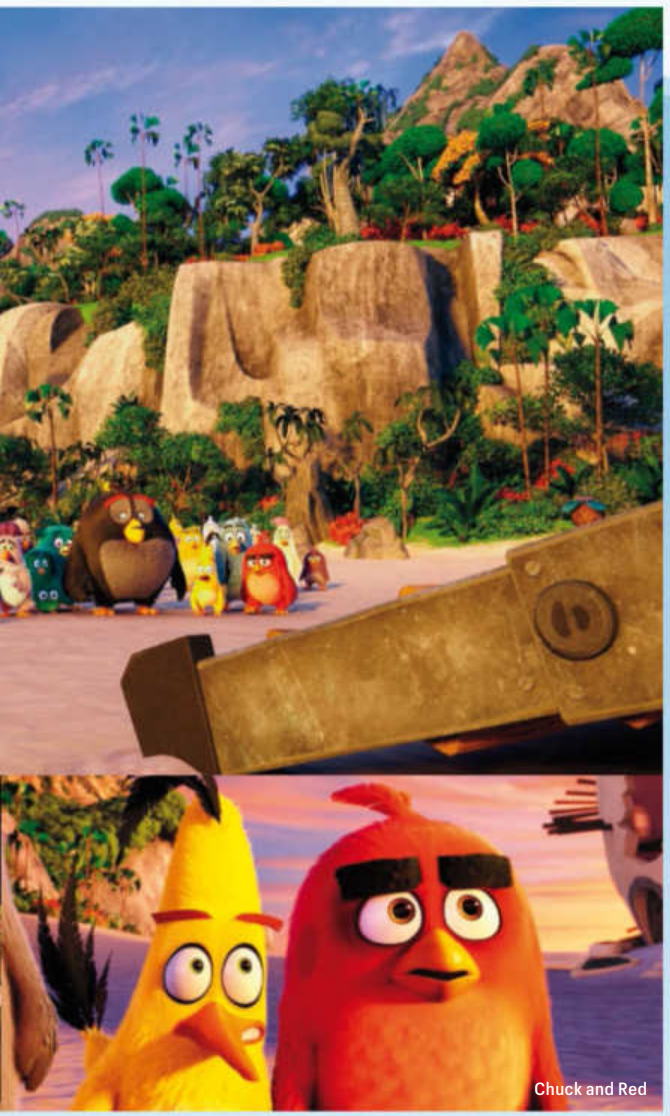


WHEN YOU THINK ABOUT it, those birds really have no reason to be so tetchy. In the time since the mobile game *Angry Birds* first slingshotted its way onto our mobile devices and into our lives in 2009, it has been downloaded more than 3 billion times, minimizing human interaction and extending the average length of bathroom visits on a worldwide scale. It's hard to overestimate its gargantuan, far-reaching success. But the question that's currently up in the air is whether that success can survive the flight from the (very) small screen to the big one.

We'll find out when *The Angry Birds Movie*, an animated joint venture between Sony Pictures and the game's Finnish developer, Rovio Entertainment, hits theaters on May 20 next year. The game's appeal is based in part on its simplicity—deploy an arsenal of avian artillery to destroy the villainous pigs that stole their eggs—so naturally plenty of people are wondering what a movie version of their favorite time-suck would even look like. But hey, if Hollywood can make *Battleship*... "The question Rovio gets more than anything is 'Why are these birds so angry?'" says producer John Cohen (*Despicable Me*). "This is the origin story for how that conflict came to exist between birds and little green piggies."

Red (voiced by Jason Sudeikis) is one of a community of beaked denizens on an all-bird island paradise, but what separates him from his chirpy chums is how easily his feathers get ruffled. "He's a curmudgeon," says Clay Kaytis,

ANGRY BIRDS: ROVIO (3)



Chuck and Red

THE *ANGRY* CAST



MIGHTY EAGLE
Peter Dinklage



LEONARD
Bill Hader



RED
Jason Sudeikis



CHUCK
Josh Gad



ROSS
Tony Hale

who's directing the film with Fergal Reilly. "We knew we had to find an actor who could say these things and still be charming, and that was Jason." Red is joined by a pair of birds of a feather with similar anger-management issues: the hyperactive speed freak Chuck (Josh Gad) and the intermittently explosive Bomb (Danny McBride). It's the job of these three misfits to fight back when their nests are infiltrated by snouted interlopers and their porcine spokesman, Leonard, voiced by Bill Hader.

Bringing these casual-gaming figures to life in a CGI feature required giving the characters a third dimension in more ways than one. "These are icons in a game that appear to be characters, but really they're just icons," says Reilly. "So it's up to us to flesh them out." Helping to do that is a deep bench of comedic actors lending their voices to the project, including Maya Rudolph, Hannibal Buress, Kate McKinnon, Keegan-Michael Key, Tony Hale, and Peter Dinklage as the legendary Mighty Eagle.

The script, written by Jon Vitti of *The Simpsons* and the first two *Alvin and the Chipmunks* movies, tilts toward a broad audience; this won't be a movie just for sardonic teenagers. When you've got a title with a massive global following that runs from toddlers to the geriatric, you don't want to exclude anyone. "It's an advantage that we have such a huge brand," says Reilly. He and Kaytis have worked on some of the biggest animated films of recent years—Kaytis was an animator on *Frozen* and Reilly was a storyboard artist on *Cloudy With a Chance of Meatballs*—but they're each making their directing debuts with *Angry Birds*. (No pressure.) "A lot of iconic movies come from branded entertainment," Reilly says. "But you have to quickly forget about that when you're working on the movie because you still have to, you know, make a movie." It remains to be seen whether this bird will soar like an eagle, or if it'll end up more of a turkey. But one thing's for certain: If it's the former, you might want to buckle up for *FarmVille: Origins*. ◆

DINKLAGE: JOHN RUSSO/GUARDIAN/SIPA USA; HADER: SYLVAIN GABOURY/PATRICK MCMULLAN; SUDEIKIS: VERA ANDERSON/WIREIMAGE.COM; GAD: ASTRID STAWIARZ/GETTY IMAGES; HALE: GRANT LAMOS IV/GETTY IMAGES

ILLUSTRATION BY **KAITLYN HENDERSON**





Ellen Pompeo, Kerry Washington, Shonda Rhimes, and Viola Davis photographed in Los Angeles on Aug. 7, 2015

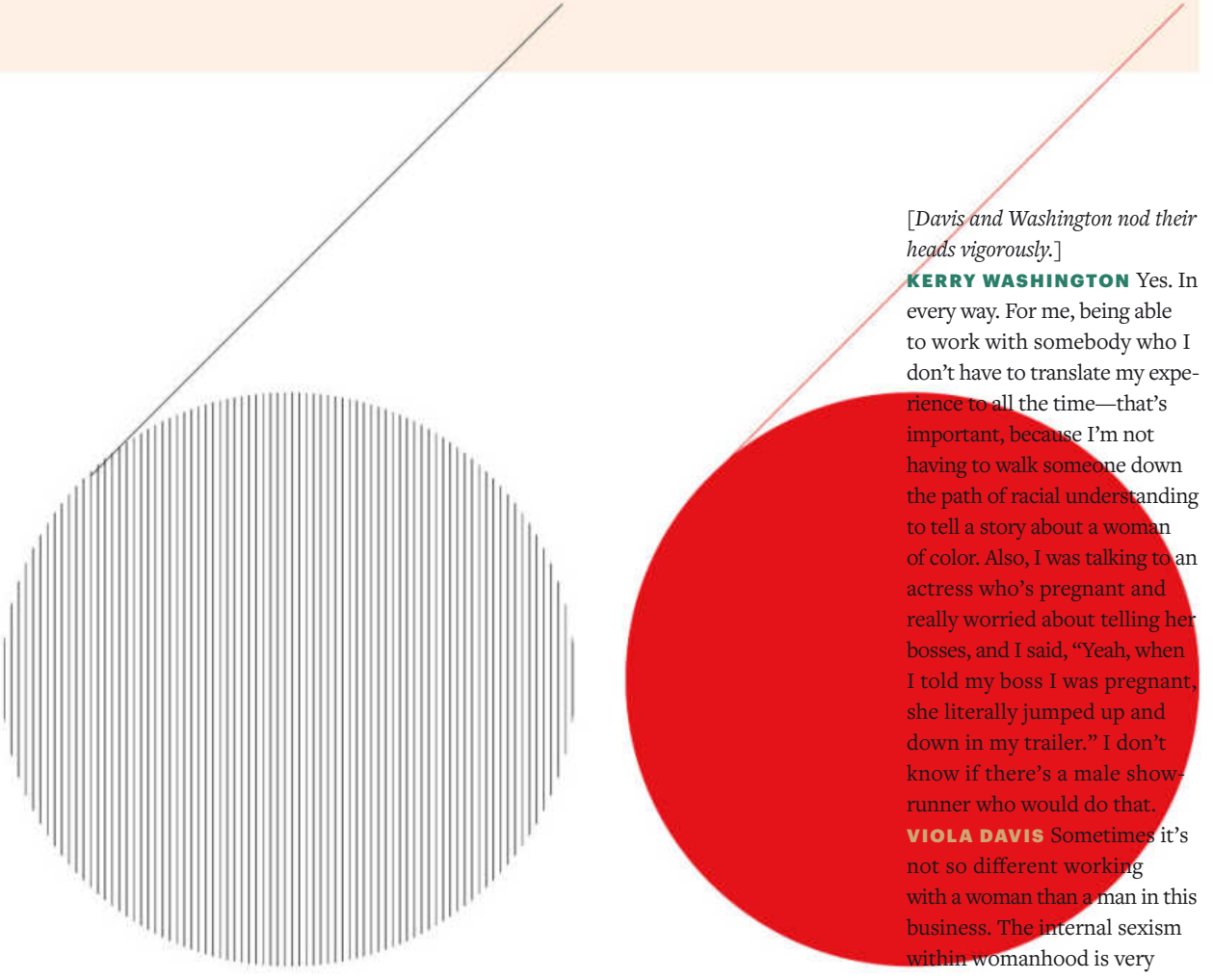
THE **ANATOMY** OF

HOW TO GET AWAY WITH *Scandalously* GOOD TV

KERRY. ELLEN. VIOLA. SHONDA. YOU CAN'T GET ENOUGH OF THEIR HIT ABC SHOWS—NOW HEAR THEIR THOUGHTS ON PROMISCUOUS HEROINES, GIRL BOSSES, AND McDREAMY. THIS IS YOUR THURSDAY NIGHT—UNFILTERED.

by **MELISSA MAERZ**
photographs by **JAMES WHITE**





(ALL PAGES) STYLING: CRISTINA EHRLICH/THE ONLY AGENCY; WARDROBE ASSISTANT: KEVIN MICHAEL ERICSON; MANICURE: DEBBIE LEAVITT/FORMULA X/NAILING HOLLYWOOD; POMPEO'S HAIR: SASCHA BREUER/WELLA PROFESSIONALS/STARWORKSARTISTS.COM; MAKEUP: KAYLEEN MCADAMS/THE WALL GROUP; JUMPSUIT: TEMPERLEY LONDON; SHOES: STUART WEITZMAN; EARRING AND CUFF: NEIL LANE; RINGS: UMA K; WASHINGTON'S HAIR: TAKISHA STURDIVANT/KENBARBOZA.COM; MAKEUP: CAROLA GONZALES/NEUTROGENA/FORWARD ARTISTS; DRESS: SAFIYAA; SHOES: CHRISTIAN LOUBOUTIN; EARRINGS: NEIL LANE; RING: ANITA KO; RHIMES' HAIR: CARLA GENTRY OSORIO; MAKEUP: CATHY HIGHLAND/AIM ARTISTS; DRESS: BADGLEY MISCHKA; RENTTHERUNWAY.COM; JEWELRY: NEIL LANE; SHOES: JIMMY CHOO; DAVIS' HAIR: JAMIKA WILSON/EPIPHANY ARTISTS.COM; MAKEUP: AUTUMN MOORE/FACES ARTISTS; DRESS: ALEXANDER MCQUEEN; SHOES: CHRISTIAN LOUBOUTIN; EARRINGS: IRENE NEUWIRTH; SET DESIGN: CARL HOPGOOD/OPUS BEAUTY; PRODUCTION: LAURA KATZENBERG/PRODUCIT, INC.; (THIS PAGE) MANICURE: PILAR NOIRE/DEBORAH LIPPMANN/NAILING HOLLYWOOD; DRESS: ROSIE ASSOULIN; BRACELET: NEIL LANE

FOR MOST PEOPLE, IT'S HARD

to have a real-talk conversation with your boss in the room. Then again, most people don't work for **SHONDA RHIMES**. When **VIOLA DAVIS** (*How to Get Away With Murder*), **KERRY WASHINGTON** (*Scandal*), and **ELLEN POMPEO** (*Grey's Anatomy*) joined Shondaland's mastermind for wine and cheese in Los Angeles, no one held back. There was frank discussion of racism and sexism in Hollywood. There was a lot of laughter, and some raw emotion. Pompeo perched on the edge of Washington's armchair, and everyone hugged Davis when her husband whisked her away to celebrate her 50th birthday. It felt like an easy chat among four women who know one another well enough to be honest. Lucky for EW, they let us eavesdrop.

◀ Viola Davis photographed on Aug. 8

What was your first impression of Shonda?

ELLEN POMPEO I probably had it the easiest, because she wasn't "Shonda Rhimes" when I met her. There was another show that the network wanted me to do, to play a spy, and I really wanted that show. I said, "I hate medical shows! They make me think I'm gonna die all the time!" And they said, "Please just go meet Shonda." So we had lunch at Barney Greengrass in Beverly Hills, and after I met her it was like, I want to do this show. I just liked her. We were the same age. This may sound weird, but she's a black woman, and I always really feel comfortable around black people. [*Davis and Washington laugh.*] I married a black man! And I trusted her. She had a vision for the show.

Is it different working for a black woman in Hollywood?

[*Davis and Washington nod their heads vigorously.*]

KERRY WASHINGTON Yes. In every way. For me, being able to work with somebody who I don't have to translate my experience to all the time—that's important, because I'm not having to walk someone down the path of racial understanding to tell a story about a woman of color. Also, I was talking to an actress who's pregnant and really worried about telling her bosses, and I said, "Yeah, when I told my boss I was pregnant, she literally jumped up and down in my trailer." I don't know if there's a male showrunner who would do that.

VIOLA DAVIS Sometimes it's not so different working with a woman than a man in this business. The internal sexism within womanhood is very predominant in Hollywood, because we all want to be successful. There's a plug to it: *You all have to be skinny! You all have to be pretty! You all have to be likable, because that's the formula that works.* On an executive level. On a power level. And it's not always the same working with black people, because of the internalized racism. The colorism.

WASHINGTON You have to be light-skinned. You have to talk in "good English."

SHONDA RHIMES Or *not* talk in "good English."

DAVIS Or you have to come from Detroit or Atlanta to be black. If you have John Denver on your iPod and you come from Central Falls, Rhode Island, then: *Eh, you trickle-down black woman.* [*Rhimes claps her hands, amused.*] My show is created



Kerry Washington photographed on Aug. 8

by Pete Nowalk, but he's a by-product of Shonda, so he's been given permission to just write a *woman* and not be stopped by color or sex.

Shonda, I heard that before *Grey's Anatomy* premiered, someone at the network told you that you couldn't put a promiscuous woman on TV.

RHIMES Yes. We'd been picked up, but we hadn't started filming, and I got called into a room with a bunch of people who said, "You can't put a woman on television who had sex with a guy the night before she started work." Because they said no woman does that, and the kind of woman who does is really trashy. There were all these old men in the room, and I had no idea how to respond. The moment I knew that [producer] Betsy Beers and I were going to be friends for the rest of our lives, she opened her mouth and said, "I f---ed a guy the night before my first day of work." [*Everyone in the room cracks up.*] She told the raunchiest story, and none of the men could get away fast enough. And no one ever brought it up again. My first season of *Grey's*, I didn't believe that anybody could fire me, so I behaved like somebody who couldn't be fired. I was fortunate because I was raised by parents who didn't allow the idea that somebody was going to make me feel like I wasn't able to do something.

WASHINGTON When I was a little girl, I told my mother that I wanted to walk to school by myself. I lived two blocks from my school, but it was the early '80s—the height of the crack epidemic in the Bronx, streets covered with crack vials—and my mother said, "Okay." And then she proceeded to hide behind parked cars and watch me walk to school. I thought I walked myself to school, and meanwhile, she's like... [*Washington pantomimes peeking out from behind a parked car.*]

RHIMES My parents created a world in which the only barrier to your success is your own imagination. So that when I encountered something that felt like racism—like my high school guidance counselor saying to me, "Honey, I don't think you were made for Ivy League schools"—I called my mom at work and said, "Mom, this lady says I'm not made for Ivy League schools." And my mother said, "Hold on, I'll be there in five minutes." My mom drove up to the school, walked into the guidance counselor's office, came out, and said, "Everything's fine now." My parents were Gladiators. [*Rhimes graduated from Dartmouth College in 1991.*]

I love that on *Scandal*, you swap the traditional gender roles. Fitz is the one who always needs to be saved, and Olivia's often the one who saves him. Have you consciously worked to change the way we view leading ladies?

RHIMES Well, I don't think it's

just me. People always say, "Why did you decide that Olivia Pope was like this?" And I'm always like, "She wasn't like that until Kerry was playing her."

POMPEO Shonda's got this sixth sense and then starts writing that character toward what that person is.

RHIMES There's always something in the character where the actor comes to me and says, "How did you know that about me?"

WASHINGTON I feel that way about Olivia, but I'm not going to tell you what it is—it's too personal. On another show, I did a five-episode arc and I used to feel like my phone was bugged, like they were swimming in my dreams.

POMPEO DK? [*Washington nods her head yes. She won't reveal who "DK" is, but David E. Kelley cast Washington in a five-episode arc on* Boston Legal.] Everyone says that about DK, that they thought their trailers were bugged!

WASHINGTON It's like, how did you know my fear? Or, how did you know my desire for something?

RHIMES It's because we spend all our time staring at you.

Grey's has also captured female friendship very well. Meredith and Cristina—that's the heart of the show. It must be enraging that Cristina's whole message to Meredith was "[McDreamy] is not the sun, you are," and yet people still act like losing McDreamy is the real tragedy of the show.

[*Rhimes nods. Pompeo applauds. There is a lot of mmm-hmming in the room.*]

RHIMES When Cristina left, I was like, I don't know what I'm gonna do. Meredith's alone. How's she going to survive? Sandra [Oh] and I got together and had this really amazing conversation where I told her I think that my best friend for the past 10 years has been a fictional character... I thought it was interesting that Cristina got the happiest ending of any character that I can imagine. She got a room full of 3-D printers! She got her own hospital! She got the freaking chocolate factory! And yet audiences were like, But she didn't get a baby? Or a wedding? I was like, Did you guys learn anything? She unapologetically had an abortion because she did not want any of those things! We're so conditioned to believe that that is the definition of happiness that nobody stops to think that might not be what defines us. Meredith knew that Derek did not define her. I found it really insulting to Cristina and to Meredith that [Derek] was considered more important.

POMPEO Also, let's keep it really real for a second: This is really difficult for my ego. Because it's like, Annalise Keating carries the show. Olivia Pope carries the show. Why can't I just be the lead of the show? Why can't I be on that poster by myself?

RHIMES As well you can.

WASHINGTON Season 2, I had Tony Goldwyn with me on the poster. And then he went away. He might come back! [*Laughs*]

POMPEO All of a sudden, Patrick [Dempsey] leaves, and it's like, Oh my God, Meredith's gonna get killed with Alzheimer's! The show couldn't possibly go on without the man!

RHIMES If you look at what we've been doing over the past 245 episodes, for 180 of them this woman



▶ Ellen Pompeo photographed on Aug. 7

> **MY PARENTS** CREATED A WORLD IN WHICH THE ONLY **BARRIER** TO YOUR **SUCCESS** IS YOUR *imagination.*
>
> —SHONDA RHIMES

WASHINGTON'S MAKEUP: AUTUMN MOULTRIE/NEUTROGENA/EXCLUSIVE ARTISTS MANAGEMENT; MANICURE: PILAR NOIRE/DEBORAH LIPPMANN/NAILING HOLLYWOOD; POMPEO'S DRESS: CALVIN KLEIN; EARRINGS: L FRANK



Pompeo, Rhimes, Washington, and Davis

[*she points to Pompeo*] has been in 90 percent of every minute. Patrick has not. He has not been a major character. Cristina and Meredith—that was the Olivia/Fitz romance.

You got an overwhelming amount of feedback on Twitter about McDreamy's death, not all of it good...

WASHINGTON Some people get on the [Shondaland] roller coaster because they expect the fairy-tale ending. It's like, I'll go up and down if there's a big splash of confetti at the end and everybody's happy. And Shonda says, "Everyone's going to be happy. It just may not be the way society has defined it up until now." The dream is that love lives on for eternity, right? And their love is going to live on for eternity...*because he's dead*.

RHIMES The crap that women have been fed since the beginning of time hasn't been working. We've been watching very homogenous television written by very homogenous people in very homogenous ways.

DAVIS It's the fairy tale about *everything*: relationships, how women operate, how black women operate. When I came in to play Annalise, I thought I had to look a certain way. Why? Because people who are sexual and kind of a mess, they look a certain way, right? We know that's not true! But there was a part of me that felt like, no one's gonna swallow me unless I feed them that pill. I've been stuck in the tin of goodness for so long that playing a character who's not always good, it's like, I can't marry the idea of a 50-year-old dark-skinned black woman with not being nice!

WASHINGTON I had a friend who was writing a show for another showrunner, and it was about a woman in a certain field, so he went to this showrunner and said, "What if it was about a black woman?" And the showrunner was like, "America's not ready for that." That's where the conversation ended.

RHIMES I'm sure the conversation has ended there a lot of the time.

Shonda, you were just saying that television shows are made by a homogenous group. They're also reviewed by a homogenous group. I want to ask you about Alessandra Stanley's piece on *How to Get Away With Murder* in *The New York Times*, where she said that your biography should be called *How to Get Away With Being an Angry Black Woman* and that Viola was "less classically beautiful" than some other, lighter-skinned black actresses. Did anything positive come out of the backlash to that piece?

[*Collective groans around the room*]

RHIMES There were articles written in response that made me feel like, Oh my God, there are some thinking people out there! Because if that had gone uncommented upon...

POMPEO If any good comes out of ignorance, then I'll take the ignorance. [*Davis lets out a big sigh.*]

Do you feel that way, Viola?

DAVIS I understand what Ellen is talking about, but I've been on the other side of ignorance. [*Pompeo's eyes well up with tears. She leaves the room.*] Colorism and racism in this country are so powerful that the Jim Crow laws are gone, but what's left is a mindset. As an actress, I have been a great victim of that. There were a lot of things that I am that people did not allow me to be until I got the role of Annalise.

What were you not able to be?

DAVIS I was not able to be sexualized. Ever. In my entire career. And I've never seen anyone who looks like me be sexualized on television or in


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BECOME.
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Go
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film. Ever. It's made me more resolved in the decisions I've made in creating a character. For instance, I'm so tired of hearing people say, "No, we can't have Annalise say that, because that's not something she would say." What if it *is* something she would say? What corridor can we go down for an entire season if she said *that*, if she did *that*? What values can we add that can be revolutionary?

RHIMES That's what's happening for her character this season!

Shonda, you've said that your favorite moments are when characters surprise themselves with what comes out of their mouths, like Meredith telling Derek, "You don't get to call me a whore," or when Papa Pope tells Olivia she needs to be "twice as good as them to get half of what they have." Have you ever written a scene that revealed something about who *you* are that surprised you?

[*Pompeo comes back into the room. Washington pats her back, asks if she's okay. Pompeo nods her head yes.*]

RHIMES All writing is discovering something about who you are.

WASHINGTON Everybody in this room is willing to courageously dig deep and figure out what the truth is about a moment.

RHIMES And reveal themselves.

POMPEO Under the Shondaland umbrella, people get a lot more raw than they really want to get. I've seen actors' faces just drop. Like, this is

> UNDER THE **SHONDALAND** UMBRELLA, **PEOPLE** GET A LOT MORE **RAW** THAN THEY REALLY WANT TO GET.
>
> —ELLEN POMPEO

painful and I don't want to go here and I don't want to do that. And you have to make a decision—if you want the scene to be good, you have to go there. It's a great exercise in leaving your ego at the door.

DAVIS If you don't do that, you're not an actor. It's that simple. Back in the day, one of the things [Russian actor-teacher Konstantin] Stanislavsky, the Actors Studio, always said was "Study life." As actors, we study other actors—we don't study life! [*Washington laughs.*] It's the same thing with writers. Arthur Miller was so pivotal in dramatic literature because he rewrote what it meant to be a hero. What he said was, I'm gonna take a common man who's a *nobody* and you're gonna watch him drive his life into the ground. I'm going to write for that person who's sitting in the audience, alone in their putridness, to feel less alone.

RHIMES "Alone in their putridness." I love that.

Shonda, you just wrote a book called *Year of Yes*, which is due in November, about spending a whole year saying yes to all the things that scare you. How did taking those risks affect your writing?

RHIMES What's interesting is that I'm always willing to try new things in my writing, but that was the only place I was doing it. As a workaholic, I hit this moment where I realized that my characters were leading these giant lives, traveling all over the world, having these fantastic existences, and I was not. One of my closest friends was a fictional character! That was not okay.... [So] I told myself I was going to say yes to everything. The first thing that happened was that the president of Dartmouth asked me to give a commencement speech. The second thing that happened was they asked me to do an hour of the Jimmy Kimmel show, which was *the worst thing in the world*. And I did that but I did not die, which was huge. I was a person who, when I did a television interview, I did not remember it, because I would be in such a panic.

Was dating part of the Year of Yes?

RHIMES Dating is part of the Year of Yes. One part was discovering that I did not want to get married. I was seriously dating somebody and I was like, I don't want to do this, and it was the most freeing thing in the world. I guess I had been secretly feeling that way and writing it for Cristina. It's like the baby thing: If you don't want to have a baby, don't have a baby!

There's a great moment on *Scandal* when Cyrus says, "Being a mother isn't a job." With three kids of your own, do you agree with that?

RHIMES I feel very strongly about that statement. When I put it in, we had a big talk about it in the writers' room. They were like, "Shonda!" and I was like, "It's true!" You cannot quit being a mother. Calling it a job belittles it. It goes part and parcel with the whole idea of motherhood as sacrifice. Some site tweeted, "Getting no sleep when you have a newborn is a badge of honor!" And I was like, No it's not! It sucks! And we should be able to say it sucks. The greeting cards that are like, *Mother, you sacrificed so much for me*—the glorification of mothers who are doormats for our children? Where is the greeting card that's like, *Mother, thank you for teaching me how to be a CEO? Mother, thank you for teaching me how to make money. Mother, thank you for teaching me how to kick ass and take names.* Those are the greeting cards that I want my child to get when she is a mother. So when people are like, "Oh, it's the most important job you'll ever have"? No. The most important job I'll ever have is *my job*. ◆

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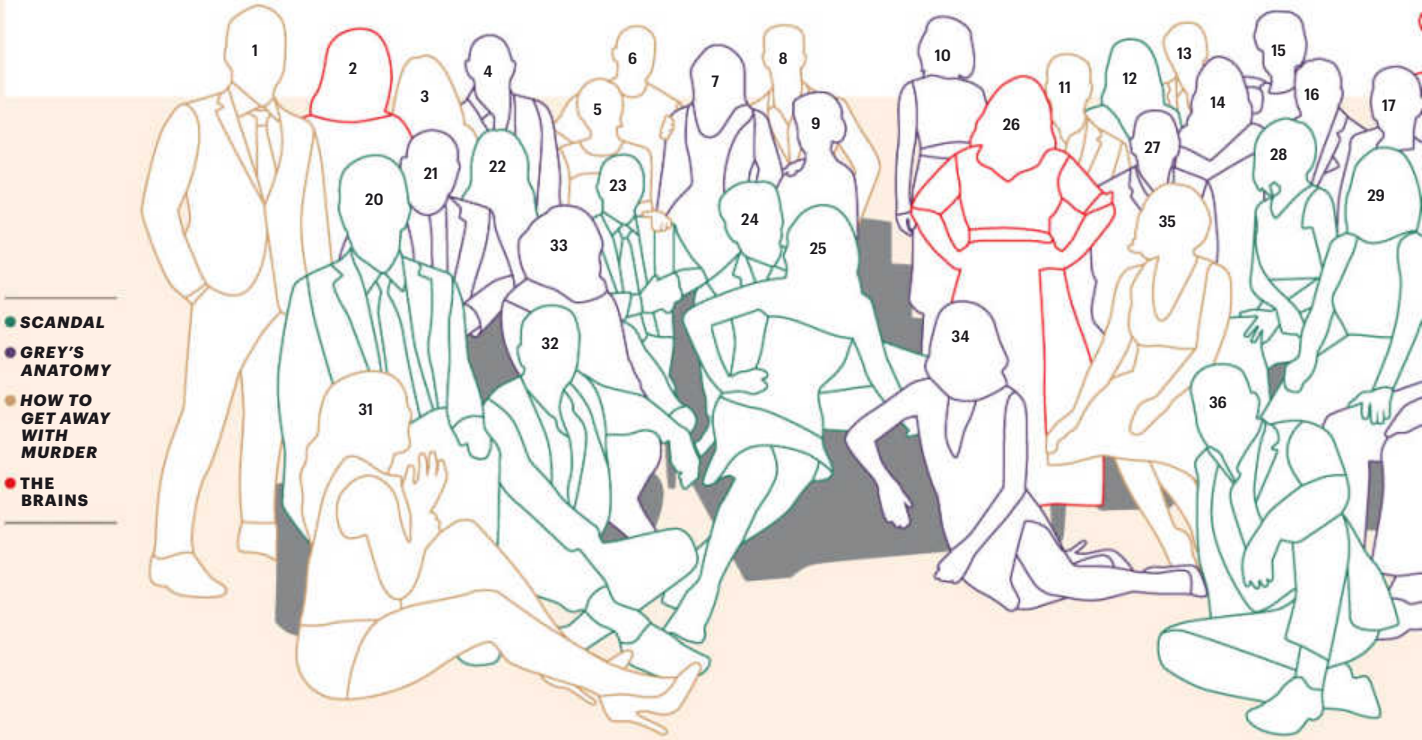
PHOTOGRAPH BY **NINO MUÑOZ**



A Time Inc. first: The casts of ABC's Thursday-night shows were exclusively shot in collaboration with *Entertainment Weekly*, *ESSENCE*, and *People* in the Jewel Suite at the New York Palace on May 12, 2015

ONDALAND

THE GANG'S ALL HERE—AND DISHING UP EXCLUSIVE SCOOP ABOUT THE UPCOMING SEASONS OF THEIR ABC SERIES, RETURNING SEPT. 24



SCANDAL

WHITE HOUSE OR LOVE SHACK? THINGS ARE CERTAINLY HEATING UP following Fitz's eviction of Mellie and reunion with Olivia—and this time it might actually stick. "I think Olivia has come around," exec producer Shonda Rhimes teases. But hell hath no fury like a woman scorned, so the couple may face resistance from Mellie, whose aspirations are on the rise with the presidential election just two years away. "The first half of the season will focus on Mellie's space in a political spectrum," Rhimes says. Outside the Oval Office, the future of OPA is up in the air since Quinn discovered Huck slaughtered a busload of people on Rowan's orders. "I'm not even sure that the Gladiators are going to stay the Gladiators right now," Rhimes says. "We blew their world apart. We're trying to redefine who everyone is."

25
KERRY WASHINGTON
OLIVIA POPE

Finally getting to be with Fitz, "Olivia finds that every single thing about her life has changed in unexpected ways," Rhimes says—though that may not entirely be a good thing.

24
TONY GOLDWYN
FITZGERALD GRANT

After booting Mellie from the White House, "Fitz is, for once, fighting for himself," Rhimes says. "With the opportunity to have Olivia by his side, he's actually becoming the man we all need him to be."

32
SCOTT FOLEY
JAKE BALLARD

Now that Olivia has chosen Fitz, "Jake goes on a journey that might destroy everything," Rhimes teases ominously.

22
DARBY STANCHFIELD
ABBY WHELAN

Given the very real possibility of a First Lady-less White House, "Abby learns to wield her power," Rhimes says.

12
KATIE LOWES
QUINN PERKINS

With Olivia on the precipice of a big change, OPA's future is in flux, which is why "Quinn works to become a leader" in the new season, according to Rhimes.

36
GUILLERMO DIAZ
HUCK

Despite Quinn pointing a gun at Huck's head in the closing minutes of the finale, he will survive to Gladiate another day. "He's going to be struggling to find his way back to his humanity," Rhimes explains. "And maybe his family."

20
JEFF PERRY
CYRUS BEENE

After being fired from the White House, Cyrus is "a monster on the loose," Rhimes says. "He had an arena to play in before, and now the monster is out, and that is a dangerous thing."

23
JOSHUA MALINA
DAVID ROSEN

As David Rosen loves to point out: He's the U.S. attorney general. "And that actually has profound consequences for him this season," says Rhimes.

29
BELLAMY YOUNG
MELLIE GRANT

With the presidential election not far off, Mellie is finding her footing, according to Rhimes, who teases that current VP Susan Ross (Artemis Pebdani) could "absolutely give Mellie a run for her money."

28
PORTIA DE ROSSI
ELIZABETH NORTH

After becoming the new White House chief of staff, Elizabeth "is desperate to fill [Cyrus'] shoes and finds herself trying to fill them in surprising ways," Rhimes says.





ILLUSTRATION BY TODD DETWILER

PHOTOGRAPHS BY **MARK PETERSON**



HOW TO GET AWAY WITH MURDER

EVEN THOUGH THE FRESHMAN DRAMA GARNERED AN EMMY NOMINATION for star Viola Davis, creator Peter Nowalk isn't completely satisfied with *Murder*'s first season. "People kept watching and liked it, but I'm a perfectionist," he says. "So I'll give it a B-minus. I want to make it better." One of his first goals was to not drag out the cliff-hanger—who killed Rebecca. So expect to find out the identity of the culprit in the season premiere. "The answer will show how it really turns the story into another mystery," he teases. But another burning question lingers: Will Nowalk manage to lure back Cicely Tyson, who also earned an Emmy nom for guest-starring as Annalise's blunt-talking mama, Ophelia? "We definitely have ways to bring her back," he reveals. "She and Annalise have reconnected after 20 years of not really talking. So I want to see that. I know everyone else does too."



▲ Karla Souza arriving at the shoot



◀ Place cards for the photo shoot

35
VIOLA DAVIS
ANNALISE KEATING

As Annalise tries to keep the students from discovering that Rebecca is dead, she "will interact with someone from her past," Nowalk says, hinting that this season unearths more of her history as she faces the consequences of her season 1 actions.

8
ALFRED ENOCH
WES GIBBINS

In the wake of Rebecca's disappearance, "Wes is in a much angrier, distrustful place," says Nowalk. "Is this because he killed her?"

13
JACK FALAHEE
CONNOR WALSH

The playboy is "trying to find happiness" in the new season, which is made especially difficult in the aftermath of the finale. "We're going to see how Connor reacts to Oliver's positive HIV diagnosis," Nowalk says.

31
AJA NAOMI KING
MICHAELA PRATT

After ending things with her fiancé, "Michaela is a single lady," says Nowalk, indicating she'll enjoy her new status. Though who Rebecca texted from Michaela's phone in the finale still looms large. "Don't worry, you will find out who Eggs 911 is."

11
MATT McGORRY
ASHER MILLSTONE

Asher's standing in the Keating 5 and his relationship with Bonnie will be tested. "Asher is dealing with a clusterf--- because this ADA knocked on his door," Nowalk says. "Obviously the ADA has some ax to grind with Annalise, and now she's trying to rope Asher into that."

3
KARLA SOUZA
LAUREL CASTILLO

"Laurel is reassessing her relationship with Frank," says Nowalk, which is probably for the best since he's a killer.

1
CHARLIE WEBER
FRANK DELFINO

Remember when we were all shocked that Frank killed the sorority girl for Sam? "Eventually in season 2, we'll find out what favor Frank owed Sam," Nowalk says.

5
LIZA WEIL
BONNIE WINTERBOTTOM

Get ready for the origin story of one of the most dysfunctional relationships in Shondaland. "We're going to find out more about how Bonnie and Annalise know each other," Nowalk says.

6
BILLY BROWN
NATE LAHEY

Though Annalise framed him for murder, she still tried to help him by giving him a mysterious phone number to call—and the person on the other end will play a "pivotal role," says Nowalk, who adds, "Nate will finally deal with Annalise and what she did to him."



◀ Kelly McCreary, Tony Goldwyn, Matt McGorry, Shonda Rhimes, and Scott Foley

GREY'S ANATOMY



Viola Davis, Bellamy Young, James Pickens Jr., and Guillermo Diaz

FOLLOWING ONE OF ITS DARKEST YEARS YET (R.I.P. McDREAMY), *GREY'S* *Anatomy* will inject some humor into season 12. "There is a lightness to the approach that we're taking," creator Shonda Rhimes says. "I feel like our people have suffered enough; let's leave the pain to our patients." In that vein, the new season picks up three months after the finale, diving deeper into the romantic entanglements at the hospital—Callie and Arizona are both dating new women, Jo and Alex are learning to live together, April returns home from her Army tour hoping to work things out with Jackson, and Owen and Amelia continue to be friends with benefits. With everyone around her hooking up, Meredith will wonder whether her best years are behind her, though a number of changes at the hospital may give her new purpose—and hopefully bring new life to the veteran medical drama.

34
ELLEN POMPEO
MEREDITH GREY

Meredith is moving back into her mother's house with her sisters Amelia and Maggie while "throwing herself into her work and her kids," Pompeo says, teasing an upcoming promotion for the doc.

19
CATERINA SCORSONE
AMELIA SHEPHERD

Living with Meredith won't be easy since their relationship is "fundamentally complicated," says Scorsone. On top of that, Amelia is "confused and terrified by the potency" of her feelings for Owen.

9
KELLY McCREARY
MAGGIE PIERCE

Maggie is "going to get love" this season, according to McCreary, adding that the sisters living together is "a little bit chaotic."

7
SARA RAMIREZ
CALLIE TORRES

Callie is moving on from Arizona. "Callie's going to find herself in a hot dating situation with somebody quite unexpected," Rhimes says.

17
JESSICA CAPSHAW
ARIZONA ROBBINS

Though Arizona will be dating as well, she's also "coping with the fact that Callie is dating," Rhimes says. "Her coping mechanisms are actually really funny."

27
JUSTIN CHAMBERS
ALEX KAREV

Now that Alex and Jo have moved into their own place, "we're watching Alex being more of a man," Rhimes says. "There's a lot of romance going on there. They're really cute together and going to be struggling through the problems of any relationship." Especially since Alex still "feels a responsibility for Meredith."

33
CHANDRA WILSON
MIRANDA BAILEY

We'll see Bailey make a play for chief of surgery in the premiere, "and we're going to watch her struggle with growing up in that sense," says Rhimes.

30
JAMES PICKENS JR.
RICHARD WEBBER

Being married to Catherine Avery (Debbie Allen), a.k.a. the woman who's in charge of him, won't be easy. "That kind of relationship where the balance of power is modern is harder for an old-fashioned guy like him to deal with," Rhimes says.

16
KEVIN McKIDD
OWEN HUNT

While Owen and Amelia are still "circling each other," Rhimes says, "Owen's going to find himself moving in with somebody that he had not planned to."

21
JESSE WILLIAMS
JACKSON AVERY

After giving April an ultimatum that he wouldn't be around if she returned to the Army, Jackson will have to decide what kind of man he is. "Is he going to be a guy who stays, or is he going to be a guy who goes? How are the two of them going to cope?" Rhimes asks.

14
SARAH DREW
APRIL KEPNER

Having lost their baby, April escaped her pain—and Jackson—by being a surgeon for the Army. "April's really changed," Rhimes says, noting that when April returns from her tour, she is "fighting for things to be better."

15
JERRIKA HINTON
STEPHANIE EDWARDS

We're finally going to see Stephanie's "really interesting backstory" as the show continues to explore her working dynamic with Amelia. Rhimes also teases that the young doc will be dating this year.

10
CAMILLA LUDDINGTON
JO WILSON

A rivalry will ensue as we watch "Jo fight for what kind of doctor she wants to be and struggle with not being as good as Stephanie," Rhimes says.

4
JASON GEORGE
BEN WARREN

As Bailey's race for chief heats up, "Ben finds himself in an awkward position in his marriage," Rhimes says.



Ellen Pompeo, McCreary, and Caterina Scorsone

ON-SET HAIR: DERICK MONROE; ON-SET MAKEUP: COLBY SMITH/EXCLUSIVE ARTISTS MANAGEMENT; ON-SET GROOMING: TIA DANTZLER/DIOR BEAUTY; ON-SET BARBER: VERNON SCOTT; PROPS: LINDA KEIL; LOCATION: THE JEWEL SUITE BY MARTIN KATZ IN THE TOWERS AT THE NEW YORK PALACE





▶ Chandra Wilson, Sara Ramirez, and Jerrika Hinton



▲ Joshua Malina

THE BRAINS

LIKE OLIVIA POPE, SHONDALAND HAS ITS OWN TEAM OF GLADIATORS. Not only has Shonda Rhimes' company produced some of TV's biggest hits with ABC's "TGIT" lineup, it's quickly taking over the network. A new thriller, *The Catch*, starring Mireille Enos (*The Killing*), is due in 2016, while a divorce comedy and a drama about nuns are in development. Meet the people behind your Thursday night obsessions.

26
SHONDA RHIMES
CREATOR, EXECUTIVE PRODUCER

Long before establishing her Thursday-night dominion, Rhimes was best known for writing Britney Spears' 2002 movie, *Crossroads*. Three years later, with help from a *Desperate Housewives* lead-in, the *Grey's Anatomy* premiere became an instant success, making Rhimes a TV force to be reckoned with at a time when, she admits, "I wore my pajamas to work every single day." Now, thanks to *Scandal* and *Murder*, ABC Entertainment president Paul Lee has credited her with "literally driv[ing] up sales of red wine and popcorn" on Thursday nights.

18
PETER NOWALK
CREATOR, EXECUTIVE PRODUCER

Nowalk began his TV-writing career on Rhimes' *Private Practice* in 2008 before quickly moving on to *Grey's* and then landing at *Scandal* in 2013. The following year, he launched *How to Get Away With Murder*. Nowadays he can't imagine going back to the pace of Grey Sloan or Pope & Associates. "Working on *Scandal* and *Grey's*, they go 24 episodes, so you get a few weeks off, come back, and you're just like, 'I can't believe I have to do this all over again,'" Nowalk says. "Fifteen episodes is a dream. In fact, I try not to remind Shonda because she has so much more work to do."

2
BETSY BEERS
EXECUTIVE PRODUCER

As Rhimes' producing partner and EP on all Shondaland series, Beers is involved in every aspect of a new show "from pitch to production to pickup," she says. But among her favorite duties is handling the stage directions for the *Scandal* and *Murder* table reads. "They're especially entertaining when I have to read the incredibly detailed descriptions of love scenes that tend to pop up," Beers jokes.

Writing and reporting by Natalie Abrams, Melissa Maerz, and Lynette Rice





THE FRESH PRINCE

ON THE EVE OF RELEASING HIS ELECTRIC NEW ALBUM, **HITNRUN**, THE ICON TAKES EW INSIDE THE WILD, WONDERFUL, AND VERY, VERY PURPLE WORLD OF PAISLEY PARK.

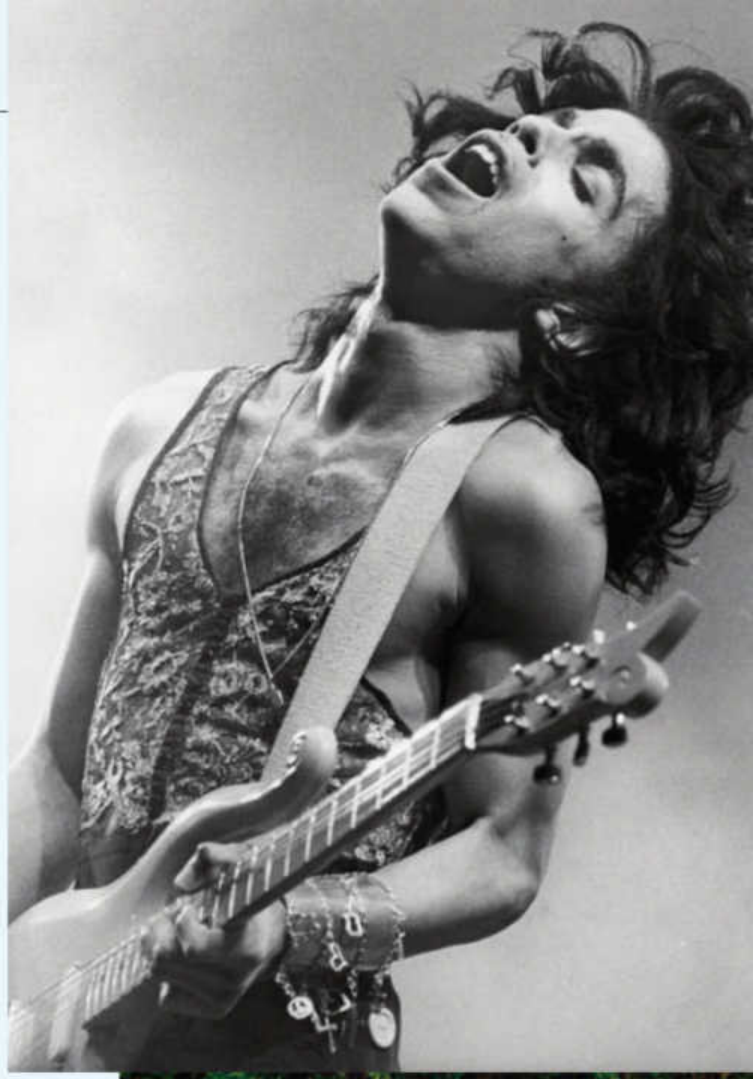
BY LEAH GREENBLATT

There is nothing stranger than spending an afternoon at Prince's house. There is nothing more normal than spending an afternoon at Prince's house.

The scantly worded invitation to join the Artist Currently Known as Himself at Paisley Park, the 55,000-square-foot complex he had built nearly 30 years ago on the outskirts of his hometown of Minneapolis, arrives with almost no preamble one late-August afternoon: He has a new studio album—his 38th—and he'd like to talk about it. Few other specifics are provided, aside from the fact that tape recorders and extensive note-taking are not encouraged. Nevertheless, it's a unicorn of an offer, too fantastic to refuse.

From the outside, the Park looks like a telecom center, or maybe a place where dental supplies are manufactured—boxy and gray and office-park anonymous. Stepping inside, though, is like walking into the bottle of a genie who is very fond of high-end recording equipment, plush velvet, and every iteration of the color purple. The man of the house is standing alone at the front door, small-statured but supermodel lean in a knit hat, black pants, and a tunic with a giant photo print of a cat with moons (or maybe they're binoculars?) for eyes. He turned 57 in June and looks at least 15 years younger, but there's no sign of the eerie, too-taut smoothness that plastic surgery imparts. "I'm sorry, come in and sit down. I'll be just a minute," he says, extending the hand that isn't holding a phone to his ear and offering a firm, friendly shake. (He doesn't usually use cell phones, he adds, it's just that reception is bad in the building right now.)

His signature pigment is everywhere, not exactly 50 shades of it, but close: orchid, eggplant, amethyst, grape soda. In the lobby there are a lot of celestial motifs—walls painted like clouds, area rugs covered in stars—tufted cushions, and oversize chairs in swoopy, Dr. Seussian shapes. The unpronounceable symbol he famously adopted for seven years in the 1990s during a protracted legal battle with his then record label is everywhere: as a discreet monogram on speakers, in a silver monolith hanging from the ceiling in the cavernous performance space, on the hood of a gleaming merlot-colored motorcycle parked casually in a foyer. Prince leads the way to the studio, where a handsome, soft-spoken producer and engineer named Joshua Welton is waiting, ready to cue up tracks from *HITNRUN*, which is scheduled to be released on Jay Z's Tidal streaming service on Sept. 7. The sound in this sleek wood-paneled space is pristine, and a reporter's





(Clockwise from top) Prince performing circa 1985 and at the Super Bowl in 2007; his latest album cover; appearing on *New Girl* in 2014

(PREVIOUS SPREAD) NANDY MCCLEAN FOR NPG RECORDS; (THIS SPREAD) PRINCE 1985: THE LIFE PICTURE COLLECTION/GETTY IMAGES; *NEW GIRL*: FOX; PRINCE: JEFF KRAVITZ/FILMMAGIC.COM





"HEARING SOMETHING YOU CAN'T FIND A PRECEDENT FOR, MUSICALLY—THAT'S WHAT STILL GETS ME EXCITED."

objectivity may be compromised by listening to music created by an international pop icon while that icon sits three feet away, tapping out the bass lines with his fingertips, but the songs sound great: supple and sexy and full of ear-walloping rococo flourishes. "This is an experimental Prince record," Welton says. "I know he has different types of fan bases, and this is kind of for [his hardcore followers] the Purple Collective, the ones that say, 'I don't care what he puts out, I just love him.'"

Welton, who is 25, wasn't necessarily one of those fans. He liked Prince's music growing up, but when he first came into the Paisley orbit it was to support his wife, Hannah, who plays drums in Prince's current backing band, 3rdEyeGirl. So their bond at first was more personal: After years of study, Prince officially became a Jehovah's Witness in 2001, and Welton says he also lives a "God-focused" life. The first time they met, he remembers, "we just stood in the kitchen and talked about Scripture for two hours." That friendship eventually led to working together, and Welton's beats, instrumentation, and mixing became an integral part of *HITNRUN*. Prince is eager to promote those contributions: "I don't need to be any more famous," he says earnestly. "I want you to write about Josh, so that one day when he's producing Beyoncé's next record you can say, 'I was on that.'"

Modesty is one of the many tenets of Prince's faith—he abstains from drinking, swearing, and eating meat, and has been known to proselytize door-to-door like other, not-famous Witnesses do. But he hasn't completely excised the strutting libertine whose carnal 1984 classic "Darling Nikki" spurred Tipper Gore to slap parental-advisory stickers on thousands of albums deemed too explicit for innocent ears. New tracks like the throbbing, reverb-drenched "HARDROCKLOVER" would make any Sunday-school teacher blush, and they sometimes even scandalize the man who made them: After one particularly spicy lyric booms from the speakers, Prince buries his face in his hands and then jumps up and runs from the room. ("I forgot about that part," he murmurs sheepishly when he returns.)

It often gets said that he's shy, a completely different personality off stage than the guitar-wailing, assless-pants-wearing lothario of legend. But he's also surprisingly easy to talk to, thoughtful and engaged and a consummate host—it's hard to go more than an hour in his home without being offered a snack. Signs of his superstardom aren't exactly hidden: His assistant, an Ethiopian-born beauty named Meron, is also a professional model; Grammys and platinum plaques line the hallways; and the only sound that disturbs his creative process here, he admits, is that "sometimes the doves are noisy." (Yes, he keeps doves. Yes, they cry.) Still, he takes time to consider even the most quotidian questions before replying, and lights up when he hears a joke or a metaphor he likes. He's also prone to awesomely random references: At one point, when asked whether he's the kind of songwriter who wakes up inspired in the middle of the night or has to chase his muse, he leans forward and asks, "Did you see the movie *Lucy*?" The 2014 sci-fi thriller where Scarlett Johansson gets bionic powers? "Yes. At the end, when she's inside the cell phone, what does she say?" That she's everywhere? "Exactly!" He leans back, satisfied. "It's something you grab from the air, tap into. Science can't explain it.... Everything is a grid. You have to build off that."

In a lot of ways, it's hard to fit Prince himself on any kind of grid. He's sold more than 40 million albums since

PRINCE ON HIS FAVORITE ARTISTS NOW



JONI MITCHELL

"She's genius, the way she tells a story, paints a picture with just a few chords—she puts so much in there."



ERYKAH BADU

"Those last couple records, she was just too ahead of her time—they're fantastic. And she's hilarious, so smart."



KENDRICK LAMAR

"Kendrick is the truth. That's new, that's now. What he's doing, no one else is even trying."



ESPERANZA SPALDING

"I thought I could play bass until I met her. Not even close! [*Laughs*] She just kills it, man."



BEYONCÉ

"I ain't mad at anything she does. Anything. Those are great songs."

MITCHELL: STEVE GRANITZ/WIREIMAGE.COM; BADU: MICHAEL TRAN/FILMMAGIC.COM; LAMAR: JASON LAVERIS/FILMMAGIC.COM; SPALDING: DAVID LIVINGSTON/GETTY IMAGES; BEYONCÉ: ANDREW H. WALKER/GETTY IMAGES

his debut in 1978 at age 19, and scored nearly 50 Hot 100 singles, many of which helped define the popular-music landscape of the '80s and '90s. He's still prolific, but not necessarily chasing hits at this point in his career. And he doesn't exactly have a peer group: Michael Jackson is gone, and Madonna, still intensely focused on pop relevance, may not sell records like she used to but remains a major touring force. Prince, on the other hand, plays shows only sporadically, almost whimsically, often without notice and at venues exponentially smaller than he's capable of filling. For decades he's chosen to live mostly outside the busy coastal hubs where show-business types congregate, but he is an active consumer of pop culture, and isn't averse to tweaking his place in it: Last year he reached out to the creators of *New Girl* just because he likes the show, and his subsequent guest spot in a post–Super Bowl episode—eating pancakes, playing Ping-Pong, and performing a falsetto duet with Zooey Deschanel—drew more than 25 million viewers. For the cover of his 2013 single "Breakfast Can Wait," he chose a still from a fabled *Chappelle's Show* sketch in which Dave Chappelle appeared as him circa 1985, bedecked in flouncy toreador ruffles and brandishing (again) a platter of pancakes. When a young musician's work intrigues him, Prince will often invite them to Paisley to jam or just hang out, and his long tradition of nurturing the careers of female protégées (see: Sheena Easton, Sheila E., Vanity) continues. On this day, a vivacious Arizona native who goes by the stage name the Golden Hippie is hanging out in the studio. She says she met Prince when they double-tapped on the same Instagram post. He liked her sound and invited her to come to Minneapolis; her lush vocals later appeared on 2014's *Art Official Age*.

"I like young energy," he says. "If there's a big mess, you can bet an old person did it. An old person or a lawyer," he laughs. "Or an accountant." But he also still reveres the artists he grew up on—the Staples Singers, Sly Stone, Stevie Wonder—and says, "If I want to hear real funk, I'll call Maceo Parker." His easygoing demeanor only falls away when the subject of the music industry comes up. He recently reconciled with his old label Warner Bros., and agreed to a deluxe reissue of *Purple Rain*, in part to regain ownership of his classic catalog. "It's just a business relationship, clean and transparent," he says. "And I got my stuff back." But why, he wants to know, is there still a need for labels at all? "They're outmoded. Why do they get to take your work and take a piece of that? What are they bringing to the table? I'm not mad. They're not bad people. I've known some of them for more than half my life. But the system is old and it doesn't work anymore. It's the past." Jay Z, he says, understands what the new model can be, which is why he's chosen to put *HITNRUN* out through Tidal. "Jay allowed us to pick the artwork, design the page, choose the related content. Why shouldn't you be allowed to do that when it's your music, your creation?" Part of the reason he doesn't like his interviews to be recorded, he says, is that like most people, he changes his mind. "Remember what I said about the Internet?" he asks, pulling a wry face. (Five years ago, he famously dubbed it "completely over.") Tidal, of course, is a digital service, and Prince does use social media, albeit sporadically. Another thing that bothers him about the big labels is the delay—the fact that "when music reaches you now, it's over a year old," like light from a dead star. "Athletes have unions, musicians don't. They can strike, we can't. So this is what we do, we go outside the system. And the music gets straight out there, no filter. You feel me?" That's actually exactly what he did with "Baltimore," a funky, bittersweet ballad released in May on SoundCloud in the wake of the death of Freddie Gray and other young black men who have died in police custody; he followed it with a Rally 4 Peace concert in that same city, which drew thousands.

Over the next few hours, he touches on that and many other subjects—his faith, the concept of infinity, the impossibility of judging one piece of art against another. Quesadillas and mozzarella sticks are set out, and his assistant offers to have the chefs make something more substantial. But it's almost evening now, and time to go. He reaches out for one more handshake, then graciously excuses himself. The air outside is warm, and the light is just beginning to fade when suddenly a straight-backed figure on a bicycle swings into view, peddling serenely toward a gate that opens onto the main road. It's Prince, riding off into his own sunset.



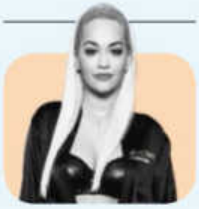
JANELLE MONÁE

"Brilliant. She's so original. I honestly think she could run for president one day. And win."



BØRNS

"We were just listening to 'Electric Love.' I like that you can't tell what it's inspired by."



RITA ORA

"She is a force of nature, that girl—the way that she walks into a room. She's got it."



WILLOW SMITH

"I love what she's doing, her and her brother [Jaden]. I want to meet them. It almost happened, but it didn't work out. I want to see what she's making in five years."



TORI KELLY

"She'll make it because she does the work. They've got her out there on the road playing, really learning."



Prince performing in 1995 with the word *slave* emblazoned on his cheek in reference to his struggles with his record label

PRINCE: PAUL BERGEN/REDFERNS; MONAE: AL PEREIRA/WIREIMAGE.COM; BORNS: TOMMASO BODDI/GETTY IMAGES; ORA: MICHAEL TRAN/GETTY IMAGES; SMITH: JOHNNY NUNEZ/WIREIMAGE.COM; KELLY: CHELSEA LAUREN/GETTY IMAGES

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Movies

EDITED BY **STEPHAN LEE** @stephanmlee

REEL NEWS

Zac Efron's ***We Are Your Friends*** tanked at the box office with $1.8 million, making it the third-worst wide-release debut ever, just ahead of 2008's ***Delgo*** ($511,920) and 2012's ***The Oogieloves in the Big Balloon Adventure*** ($443,901).



WES CRAVEN 1939–2015

The Master of All Fears

The legendary director who haunted our teenage dreams with *A Nightmare on Elm Street* and resurrected a waning horror genre with *Scream* died on Aug. 30 at age 76 of brain cancer. EW's film critic looks back on a body of work that will be freaking us out for generations to come. **By Chris Nashawaty**

AS A CHILD, Wes Craven was convinced he was going to hell. Raised by a brimstone-preaching Baptist mother, the man who would one day haunt our dreams by sparking to life one of the 20th century's most chilling bogeymen was taught to steer clear of sex, sin, and the cinema. In the Craven household, that unholy trinity of vice wasn't just off-limits, it was believed to lead to eternal damnation...or worse.

The lure of the forbidden is a powerful one. Nothing beckons us more urgently—and seductively—than the taboo. And, after college, Craven rebelled against his upbringing harder than most. Following a brief detour into academia as a humanities professor, Mrs. Craven's prodigal son entered the world of filmmaking through one of its seedier side doors. Arriving in New York City during the sticky-floored, late-'60s heyday of 42nd Street grind houses, Craven began working fast and cheap on X-rated films for the trench-coat crowd. These weren't the kinds of movies that filmmakers who later become successful brag about. But in pornography, Craven learned two important lessons he'd never forget, even after he achieved mainstream Hollywood success: Limits should always be pushed, and even in the most disreputable genres, there's room for aspiration and art.

Craven's first "official" movie was 1972's *The Last House on the Left*, a brutal and unrelenting wallow in violence, rape, and revenge about a crazed band of sadists who torment a pair of young women. In other words, it was your typical exploitation movie of the era. Only it was more than that. Still hard to watch in an age when we've become desensitized to extreme horror, the film has a harrowing, in-your-face air of realism. It's like a provocation, a dare. In fact, the film's ads warn, "To avoid fainting, keep repeating: It's only a movie. It's only a movie..." Later, perhaps to put a gloss on *Last House*'s infamy,

© BRYCE DUFFY/CORBIS OUTLINE

Craven claimed the film was a Vietnam allegory inspired by Ingmar Bergman's *The Virgin Spring*. Which was typical Craven—equal parts highbrow professor and lowbrow purveyor of sick thrills.

Craven believed that horror films didn't create fear, they released it. And throughout his career, movies such as *The Hills Have Eyes*, *The People Under the Stairs*, and *Red Eye* were like celluloid relief valves, wailing as they freed us from our deepest anxieties. Partly inspired by one of his own childhood traumas (a scary hobo who stared at 10-year-old Wes through his window), 1984's *A Nightmare on Elm Street* launched Craven to new heights. Made for a reported $1.8 million, the horror classic—about a group of teens hunted in their sleep by a razor-taloned, burned-to-a-crisp killer named Freddy Krueger—was one of the touchstones of the slasher decade. More than just a rote body-count flick, Craven's *Nightmare* was a meditation on the murderous powers of the adolescent subconscious, albeit a giddy and gory one.

After a string of increasingly silly and Craven-free sequels spun the franchise into absurdity, Craven returned for 1994's playfully postmodern *New Nightmare*, a Freddy movie cheekily aware of Freddy movies. In a way, it was a dress rehearsal for his 1996 meta-slasher hit, *Scream*—a dissection of and dissertation on the genre. The *Scream* trilogy made more than $500 million, finally giving Craven the artistic capital to venture beyond the blood-and-guts ghetto. The result was 1999's *Music of the Heart*, an earnest drama about a violin teacher, starring Meryl Streep. It would be nice to say that the film is Craven's best. But despite earning Streep an Oscar nomination, it isn't. Treacly melodrama wasn't his calling. Terrifying audiences was. Maybe not surprising, though, it was the one movie of Craven's that his once-disapproving mother ever admitted to watching.

SCREAM: DAVID M. MOIR; *THE SERPENT AND THE RAINBOW*: EVERETT COLLECTION

CRAVEN'S MOST TERRIFYING SCENES

Five standout moments from Craven movies that shocked us and left us wondering, "Did that just happen?" **By Clark Collis**



1

THE HILLS HAVE EYES *(1977)*
TRAILER TRASHED
Craven's penchant for showing the fragility of the nuclear family is fully on display in a sequence that finds the desert-dwelling maniac Jupiter (James Whitworth) shooting two female members of the vacationing Carter clan while Pluto (Michael Berryman) kidnaps a baby.

2

A NIGHTMARE ON ELM STREET *(1984)*
NEVER SLEEP AGAIN
Tina (Amanda Wyss) gets the full Freddy Krueger (Robert Englund) treatment as the dream-stalker extends his arms to a nightmarish length, declares his glove to be God, cuts off his own fingers for a gas, and then throws her around her own bedroom until she expires. See also: Johnny Depp's death-by-mattress, Heather Langenkamp's phone turning into a tongue, and pretty much everything else in Craven's horror classic.

3

THE SERPENT AND THE RAINBOW *(1988)*
BURIED WITH SPIDER
In this voodoo-themed terror tale, anthropologist Dennis Alan (Bill Pullman) travels to Haiti in search of a drug that makes people appear dead. For his troubles, he has his scrotum nailed to a chair. What could be worse? How about being buried alive, but paralyzed, with only a tarantula for company?

4

SCREAM *(1996)*
DO YOU LIKE SCARY MOVIES?
The introduction of the franchise's masked killer is also the unexpectedly early outroduction of Drew Barrymore. First tormented over a landline with horror-movie trivia, she is then dispatched by the knife-wielding Ghostface.

5

RED EYE *(2005)*
...AND SHE GAVE ME A PEN
Not so much terrifying as utterly nerve-racking: Rachel McAdams' heroine tries to exit a crowded plane to escape Cillian Murphy's ticked-off terrorist. Why is he ticked off? Because McAdams just rammed a novelty pen into his trachea. *The Notebook* it ain't.

RÉSUMÉ REVIEW



SCOTT COOPER

PROFESSIONAL PROFILE

Director Scott Cooper has tackled music and addiction (*Crazy Heart*), sibling bonds and revenge (*Out of the Furnace*), and now crime and punishment in *Black Mass* (out Sept. 18), starring Johnny Depp. But before all that, he struggled as an actor, waiting tables and working construction, until an enounter with Robert Duvall changed his life. —*Sara Vilkomerson*

EXPERIENCE

DIRECTOR
2009–PRESENT

"*Out of the Furnace* is not a movie you want to follow *Crazy Heart* with unless you have personal things you want to get out. Eddie Vedder wrote a lot of extraordinary songs for that film, and he told me, 'Scott, if you don't write these things down—or film them—they'll eat you alive.'"

BLACK MASS (2015)
Produced and directed a biopic of infamous mobster James "Whitey" Bulger starring Johnny Depp and Joel Edgerton.

"Johnny Depp transforms in almost every part he plays, so I knew that wouldn't be an issue. But what I most wanted that perhaps I hadn't quite seen before in his work was a sense of danger. We agreed it was extremely important that this man feel charming, cunning, but deadly."

OUT OF THE FURNACE (2013)
Co-wrote and directed a grim drama starring Christian Bale as a blue-collar vigilante whose brother is killed by gangsters.

CRAZY HEART (2009)
Wrote, produced, and directed a drama about a fictional country singer starring Jeff Bridges, who won the Best Actor Oscar for his role.

"I wanted to tell Merle Haggard's life story but then realized [that the rights to his life and music] were too intertwined with too many ex-wives. So then I wrote *Crazy Heart*, which is an amalgamation of Haggard, Waylon Jennings, Johnny Cash, and Townes Van Zandt. [Working with Jeff Bridges] you realize very quickly that there's a difference between being an actor like myself, who is somewhat talented, and being truly gifted."

ACTOR
1993–2009

"I was a young actor with an unremarkable acting career when I met Robert Duvall, who was playing Robert E. Lee. He asked if I ever thought about writing and directing my own piece, which of course led to *Crazy Heart*. I can't overstate how important he's become to my artistic maturation. I still speak to him almost daily. I was married on his gorgeous Virginia farm."

GODS AND GENERALS (2003)
Appeared in a small role opposite Robert Duvall in this Civil War drama, as Confederate lieutenant Joseph Morrison.

THE X-FILES (1999)
Guest-starred as a psychopath in the seventh-season episode "Rush," working with future *Breaking Bad* creator Vince Gilligan.

AUSTIN POWERS: THE SPY WHO SHAGGED ME (1999)
Won the role of a Klansman's son in a memorable scene set on *The Jerry Springer Show*; tussled with Mike Myers as Dr. Evil.

"Auditioning for Mike Myers was really free-form, with lots of improvisations. The part was originally much larger than what actually appeared, so I was really excited and thought this was a big break."

EDUCATION

HAMPDEN-SYDNEY COLLEGE
Hampden-Sydney, Va.

"My degree in economics has helped me tremendously as I produce films. I've learned it's not show art but show business. It's been really critical to understand budgets, down to the minutiae of how much each shooting day costs."

B.A. (1992)
Economics

DOCTOR OF HUMANE LETTERS (2014)

LEE STRASBERG INSTITUTE
New York City

(WINTER OF 1993–94)
Attended the famed acting studio briefly while working part-time as a waiter.

MICHAEL BUCKNER/GETTY IMAGES

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Steve Jobs: The Man in The Machine

DIRECTED BY Alex Gibney

RATING R | **LENGTH** 2 hrs., 7 mins.

REVIEW BY Chris Nashawaty *@ChrisNashawaty*

FOR THE PAST decade, Alex Gibney has been cranking out documentaries at a prolific clip, taking on (and often taking down) black-hat subjects like Enron, Lance Armstrong, and Scientology. In his latest exposé disguised as biography, he sets his crosshairs on Steve Jobs, Apple's prickly visionary who gave technology its soul. Some have taken Gibney to task for being too damning, focusing less on Jobs' innovative genius than on assembling a brief on Apple's villainy, ranging from serious allegations (tax dodging, stock fraud) to the pettiness of Jobs himself (he was a bad tipper). But Gibney's built a powerful and compelling case—even if much of the ground he covers won't be news to anyone who follows Apple. What the movie actually could've used less of is Gibney, whose faux-pensive voice-overs are meant to push the story forward, but more often make your eyeballs roll backward. **B**



Steve Jobs in the early days of Apple



CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A–	THE GIFT	76	77	92	**82**
B+	STRAIGHT OUTTA COMPTON	84	72	90	**82**
B+	GRANDMA	67	79	91	**79**
C+	Z FOR ZACHARIAH ▲	65	64	85	**71**
C–	THE MAN FROM U.N.C.L.E.	76	55	67	**66**
B	AMERICAN ULTRA	65	50	47	**54**
D	NO ESCAPE	68	39	42	**50**
C–	SHE'S FUNNY THAT WAY	62	44	38	**48**
C	WE ARE YOUR FRIENDS	54	46	43	**48**
C–	SINISTER 2	55	31	12	**33**



Susanne Wuest

Goodnight Mommy

STARRING Susanne Wuest, Lukas Schwarz, Elias Schwarz

DIRECTED BY Veronika Franz and Severin Fiala

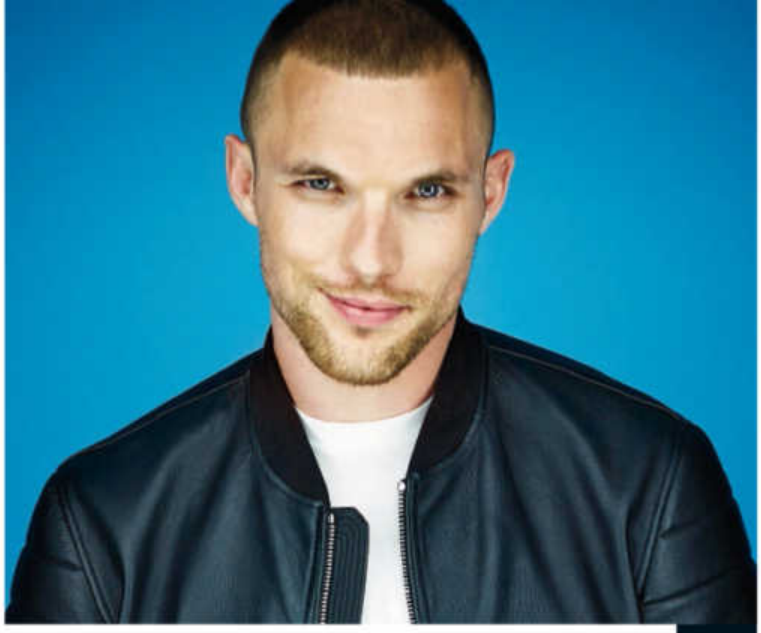
RATING R | **LENGTH** 1 hr., 39 mins.

REVIEW BY Joe McGovern *@jmcgvrn*

GOODNIGHT MOMMY, a brilliantly sinister horror film in the recent art-house mold of *The Babadook* and *It Follows*, has a premise that cracks like the whip of a devil's tail. In the countryside of Austria, a TV actress (Susanne Wuest) comes home after a facial procedure—and her 9-year-old twin boys (Lukas and Elias Schwarz) suspect that she's not their mother anymore. She even looks like an alien, with only her unsmiling mouth and bloodshot eyes visible through a cocoon-head of gauze. After one boy asks to see her birthmark, she forces him to repeat "You're my mother" 10 times. When her bandages come off, revealing a Stepford-smooth face, the kids become more convinced that the woman is an impostor. They find an old photo in a scrapbook of their mom sitting with what looks like a doppelgänger. Google-image sleuthing results in more suspicion. They intend to get some answers.

Written and directed by first-timers Veronika Franz and Severin Fiala with a stylistic nod to the sick *Funny Games* by fellow Austrian Michael Haneke, the movie is a mad, malevolent adventure through the minds of its three characters and the house they inhabit. A magnifying glass, superglue, and a mason jar full of beetles provide ammunition in the war that commences between mother and sons. There is a twist at the end that some viewers will spot coming, but it gingers the plot with poignancy more than gimmickry. And the subtext of cosmetic surgery as a mutating force is a killer metaphor. It'll be curious to see if Hollywood, in the inevitable remake, will dare to touch those nerves. **A**

Z FOR ZACHARIAH: PARISA TAGHIZADEH



The Transporter Lands a New Star

Meet **Ed Skrein**, the British rapper-actor who's gone from brawling in the streets of London to filling Jason Statham's shoes in *The Transporter Refueled* (out now) and playing the villain in next year's *Deadpool*. **By Joe McGovern**

SOME ACTORS MAY WORRY about being hostage to a franchise, but Ed Skrein is just enjoying the ride. Or, should we say, the drive. Which is what he does with top-gear swagger in *The Transporter Refueled*, taking the wheel from Jason Statham. "If I'm lucky enough to do more than one *Transporter*, I'll take that as a bonus," says the 32-year-old. "To inhabit this character and wear his shoes and his suit and such—from all my experiences in life, I'd say that's a blessing."

Skrein's life experiences include getting stabbed by a gang while a teen in London, an event, he says, "that was an important crossroads. It helped me to become the calm, pacifist, more reflective person that I'm trying to be." After releasing two rap albums in his 20s, he got his first film role thanks to director and fellow rapper Ben Drew, who cast him in the 2012 crime drama *Ill Manors* as a sociopathic street thug. The part led to an agent and a golden audition for *Game of Thrones*. "That was an empowering moment," he says. "At the audition I could feel the energy changing around me."

He scored the role of Daario Naharis on the HBO series in 2013, though he lasted only three episodes. Skrein doesn't elaborate on why he left, except to say, "Politics led to us parting ways." But his departure freed him to make *Transporter*, which he was attracted to for its tough female characters—"All day I'm surrounded by strong women, and love it when art imitates life in that way"—and it allowed him to nail the part of the villain Ajax in *Deadpool* (out Feb. 12).

"I'm not someone who gets overly hyped about stuff, but the footage I've seen has made me very excited," he says. "[Director] Tim Miller wanted to screen a rough cut for me tonight, but I said, 'I'd rather wait until it's done and dusted with a ribbon on top.'" (That noise you just heard was a million fanboys screaming in pain.) "But the truth is, I could easily crumble and tell Tim, 'I don't give a s---, I need to see the movie.'" Ah, that's better.

PHOTOGRAPH BY **MICHAEL MULLER**



TV

EDITED BY **AMY WILKINSON @amymwilk**

LOGLINES

Difficult*-er *People Hulu has renewed the Julie Klausner/Billy Eichner-starring series for a second season. **Betty White: Squintern** The veteran actress will guest-star as a forensic anthropologist in an episode of Fox's *Bones*.



▲ Aya Cash and Chris Geere

You're the Worst

DATE	TIME	NETWORK	REVIEW BY
Premieres Sept. 9	10:30 p.m.	FXX	Jeff Jensen @*EWDocJensen*

DON'T BELIEVE THE cynical lovers at the heart of FXX's ironic rom-com *You're the Worst*. They may rage against the alleged bogusness of transcendent romance and soul death of conventional coupling, but they want it just as bad as a dog in heat craves a leg. Jimmy (Chris Geere) is a bitter British novelist. Gretchen (Aya Cash) is a jaded Hollywood publicist. They're noxious and nihilistic and we should hate them, but we don't, because Geere and Cash are terrifically hilarious and human in their roles and have bonkers chemistry, and because each episode bends Jimmy and Gretchen toward some positive change, however small. *You're the Worst* keeps you laughing at its post-everything millennials with sensationally salty humor and keeps you hooked with a belief in old-fashioned redemption.

The first season found its comedy in watching Jimmy and Gretchen fail by degrees (and then completely) at keeping things between them totally meaningless. In season 2, Jimmy and Gretchen, now living together, struggle to prevent their don't-call-it-a-relationship relationship from lapsing into banality or compromising their individuality. Or, in the words of Gretchen's dim-bulb, divorce-bound pal, Lindsay (Kether Donohue): "There comes a day when every relationship turns gross, old, and boring, like Ben Affleck and Jennifer Gar-den-er. Don't puss out early. Keep it awesome for as long as you can."

The premiere flows with tart language, inspired references, and bawdy antics as

BYRON COHEN/FX (6)



▲ Kether Donohue, Desmin Borges, and Cash

TAKEN OUT OF CONTEXT

"Who knows their address?!"
—Gretchen



"Are you a little born-yesterday diaper face?"
—Lindsay



"We stole a DVD kiosk last night!"
—Jimmy



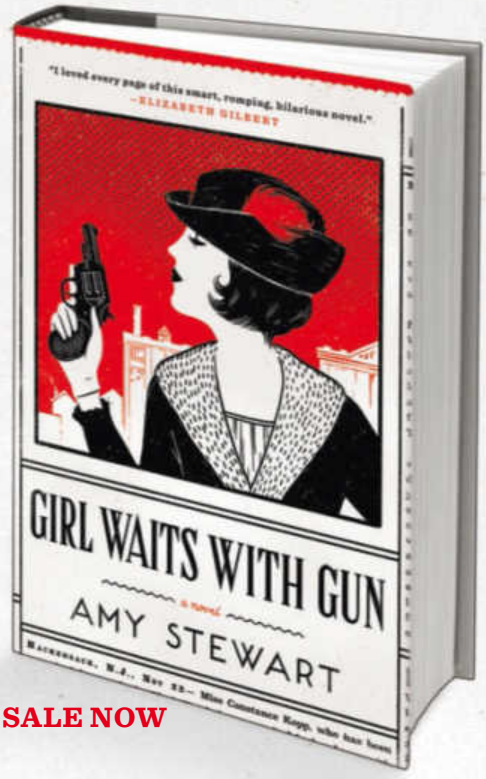
"Do I look like a Fitbit?"
—Sam



Jimmy and Gretchen chase that mandate. The premise effectively reintroduces the characters (season 2 is newbie-friendly) but also flirts with self-awareness about the challenge now facing the show. How to ply the audience with the radical ribaldry they expect even as Jimmy and Gretchen grow beyond it? But then, how long before we get burned out on so much hideousness, too?

An uneven second ep gives some reasons to doubt the vision. A story about Jimmy inching toward self-sacrifice and Gretchen bumbling toward self-respect expresses itself through a tired scenario—a trip to the mall—and yields lackluster results. There's more to do for Lindsay, now badly behaving toward a new identity herself. But the amplified idiocy subverts the character, as does her increasingly ridiculous abuse of food. The other resident sidekick, Jimmy's pal Edgar (Desmin Borges), a war vet wise in the ways of the heart, seems intent on saving Lindsay from herself, because he's a rescuer and he's smitten with her, though she doesn't see it. I suspect Edgar's story, like with all the characters, is about breaking from patterns and roles that trap and demean him. But the sooner he moves beyond the pining boy-Friday cliché he represents, the better. *You're the Worst* remains an irreverent yet surprisingly poignant riot, but season 2 has some adjustments to make to be the best it can be. **B**

Justice takes a woman with clear eyes and a good shot.



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—Robert Goolrick

"Enthralling." **—Caroline Leavitt**

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POSTMORTEM

Mr. Robot Becomes Self-Aware

With the hacktivist series powered down—for now—we dissect the Sept. 2 season finale and look ahead to season 2 with creator **Sam Esmail** and star **Christian Slater**. By Kevin P. Sullivan



Christian Slater and Rami Malek

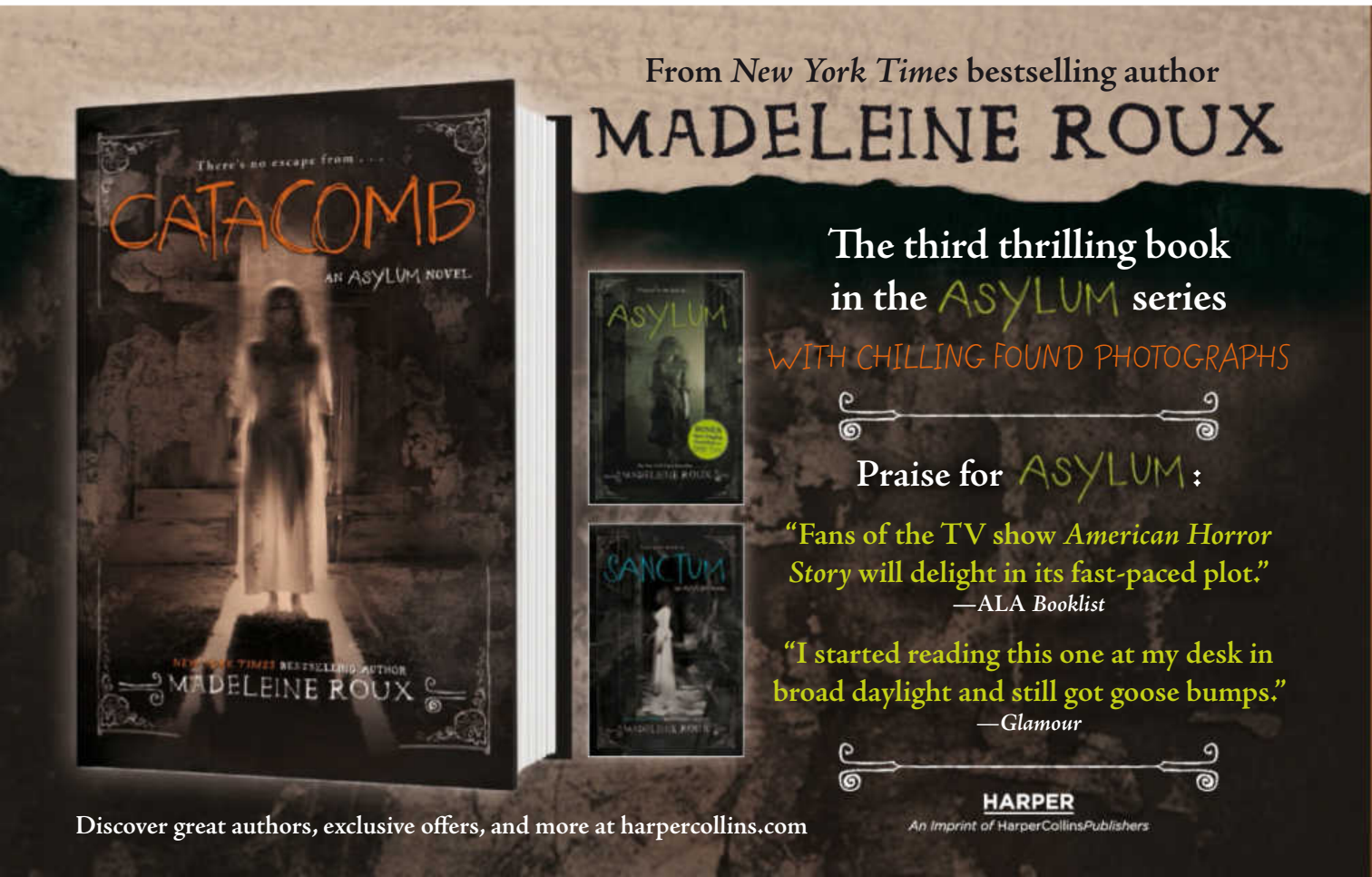
CHRISTOPHER SAUNDERS/USA NETWORK

THE PENULTIMATE SEASON 1 episode of USA's atmospheric drama cleared up much of the show's central mystery. The character Mr. Robot, played by Christian Slater, isn't real. He's the psychic projection of Elliot (Rami Malek) and looks like our unstable protagonist's dead dad. (Yes, we know you called it. Everyone called it.)

So that's it? Everyone go home now? Not quite. Though the big question may have been answered, the finale replaced it with an assortment of new queries. For one, there are three days that Elliot can't account for, during which he somehow managed to shake up the worldwide economy *and* topple Evil Corp. So what the hell happened? In a *Fight Club*-inspired twist, Mr. Robot took control of Elliot during that missing period, and according to series creator Sam Esmail, the conflict between Elliot's mental halves—and those lost three days—are both places season 2 will explore.

"We're shifting gears into this new world where we're aware, along with Elliot, that Mr. Robot is his alter ego and that he is this demon that lives inside of him and that Elliot can't account for all of his actions because of him," Esmail says. "Let's not forget that Darlene mentions that [Elliot] was the one that created fsociety with her. We're not even aware of that; neither is Elliot."

For another thing, after Elliot learned the truth about his dad,



Mr. Robot promised to never leave him (which sounds more like a threat than a heartwarming promise), and by the end of the finale, Elliot is obeying Mr. Robot's instructions. Is it possible that the struggle between his two selves could become just a mental one? And if so, what does that mean for Slater's role on the show? From the way the actor understands the new dynamic, he's not going anywhere.

"Sam described it to me, because honestly, I have the same question. He said, 'Elliot without Mr. Robot is like Bruce Banner without the Hulk,'" Slater says. "Whenever Elliot is backed into a corner or needs some information, there are going to be times when Mr. Robot is going to take over and be that slightly more fearless, maybe more dangerous, crazier character."

Possible tagline for season 2: Mr. Robot smash!



Slater in *Heathers*

SPEAKING OF CHRISTIAN SLATER...

We've been dishing out the scoops ahead of our Fall TV Preview issue (on stands Sept. 10). Follow along with #50Scoops50Days.

ABC's *The Goldbergs* has already sent up touchstones like *Ferris Bueller's Day Off* and New Kids on the Block—now the '80s-set sitcom will pump up the volume on one of the decade's biggest hunks: Christian Slater. "Now that we have two teen girls as regular cast members [Hayley Orrantia and AJ Michalka] struggling through high school, it's opening up pop culture references I didn't experience but all the female writers on the show talk about," creator Adam F. Goldberg says. When the series returns for season 3 (Sept. 23, 8:30 p.m.), watch for the family to take on Slater gems like *Heathers* and *Gleaming the Cube*—while they get into characteristically goofy antics. How *very*. —*Ariana Bacle, with additional reporting by Marc Snetiker*

IT'S LIKE YOUR TONGUE CRASHED INTO A CHOCOLATY, PEANUTY, CARAMEL ICEBERG.



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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN @RayRahman**



MUST WATCH OF THE WEEK

Series Debut

THE BASTARD EXECUTIONER

TUESDAY, SEPTEMBER 15 | 10PM–MIDNIGHT | FX

Fans of FX's addictive biker series *Sons of Anarchy* didn't have to wait long for the next Kurt Sutter joint. Well before that semitruck took out Jax Teller in the *SOA* finale, Sutter was hard at work on this medieval drama about Wilkin Brattle (newcomer Lee Jones), an ex-knight in King Edward I's army who goes undercover as a vengeance-seeking executioner in an English shire. The show also features *True Blood*'s Stephen Moyer as Brattle's former marshal and nemesis, and Ed Sheeran in monkish garb. But rest assured, SAMCRO lovers: You may be able to find a few similarities between *TBX* and *SOA* if you look hard enough, and not just because Sutter's wife and the former Gemma Teller Morrow, Katey Sagal, is appearing as a mystical healer. "During the pilot I tweeted a picture of me and my horse and said, 'This is my Harley-Davidson,'" says Moyer. "If you actually analyze it, I'm Clay and Wilkin is Jax. And in a funny way, my boys who work under me are an amalgam of the *Sons* boys." —*Lynette Rice*

MONDAY SEPTEMBER 7

Switched at Birth

8–9PM | ABC FAMILY

Travis goes to Los Angeles and is dismayed to discover that Emmett has "gone Hollywood." So he's already dating Taylor Swift?

Series Premiere

The Civil War

9–11PM* | PBS

Ken Burns' classic documentary series airs in HD for the first time. (Spoiler: The North wins.)

*check local listings

Faking It

9:30–10PM | MTV

Amy and Shane help Lauren get revenge on Theo. Her first step: Move to the Hamptons and change her name to Emily Thorne.

Season Premiere

Ladies of London

10–11PM | BRAVO

It's like the *Real Housewives* franchise, but instead of wine, they throw lukewarm Earl Grey tea at each other's faces.



TUESDAY SEPTEMBER 8



Season Premiere

The Awesomes

STREAMING | HULU

Seth Meyers' superhero spoof is like Meyers himself: upbeat and amusing, with a gently mischievous smarty-pants streak. But the show has never left a lasting impression, and the third season does little to change that. The gang's all back—Meyers' crime-busting Prock and his fellow Awesomes (voiced mainly by *SNL* pals)—and so is the barrage of knowing references. The first eps speed through so much pop culture parody (*Blackfish*, *Game of Thrones*' Red Wedding, *Gravity*) that *The Awesomes*' own goofy strengths get lost in the process. Luckily, there is an overarching plot—Prock's dad has gone evil—to give us something to hold on to. B–

THE BASTARD EXECUTIONER: OLLIE UPTON/FX; LADIES OF LONDON: REBECCA MILLER/BRAVO; THE AWESOMES: BENTO BOX/HULU

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

WEDNESDAY SEPTEMBER 9



Season Premiere

The League

10–10:30PM | FXX

The final season of this fantasy-football comedy opens with a prolonged gag sending up the end of the last Super Bowl and crystallizes the tone of the show: Sports-blog obsessives will appreciate the depth and commitment of the bit, and everyone else will be mildly confused. The excellent cast, particularly Paul Scheer as the easily trolled pretension machine Andre, is too talented to completely drop the ball, and *The League* remains steadfast—certainly playoff-worthy, but not quite championship material. B– —*Kyle Anderson*

Season Finale

Extant

9–11PM | CBS

Molly and JD rush to stop a force that will destroy the human race. Like, *way* worse than Y2K.

Series Finale

Key & Peele

10–11PM

COMEDY CENTRAL

So long, Keys and Peeles: The Liam Neesons-loving duo retire their show.

Series Debut

Suddenly Royal

10–11PM | TLC

A reality show about an American blue-collar salesman who takes an ancestry test and finds out he's the descendant of British royalty. It's the opposite of that Lorde song!

Season Finale

Last Comic Standing

10–11PM | NBC

Judges Roseanne Barr, Keenen Ivory Wayans, and Norm Macdonald help pick a winner. The losers will return to their catering jobs.



THURSDAY SEPT 10

Season Premiere

Longmire

STREAMING | NETFLIX

By popular (yes, really) demand, the former A&E Western series is now a Netflix Western series.



Craig Ferguson: Just Being Honest

10–11PM | EPIX

The ex–*Late Late Show* host returns with a stand-up special, without his skeleton sidekick.

Midseason Finale

Comedy Bang! Bang!

10:30–11PM | IFC

Call it a pranksta's paradise: Weird Al is tonight's guest.

FRIDAY SEPTEMBER 11



Think It Up

8–9PM

ABC, CBS, FOX, NBC

"Very special episodes" don't exist anymore, but this is the next best thing: a fund-raiser for education with Matthew McConaughey, Kristen Bell, Stephen Colbert, and more.

Masters of Illusion

8–8:30PM | THE CW

A woman named Dazzle performs. Her parents just *knew* they were giving birth to a magician.

Bring It!

9–10PM | LIFETIME

New coaches reach all-time lows. But isn't that a good thing in the dance world?

Real Time With Bill Maher

10–11PM | HBO

Don't know which Republican presidential candidates you should be mocking now that Jon Stewart's gone? Let Bill Maher tell you.

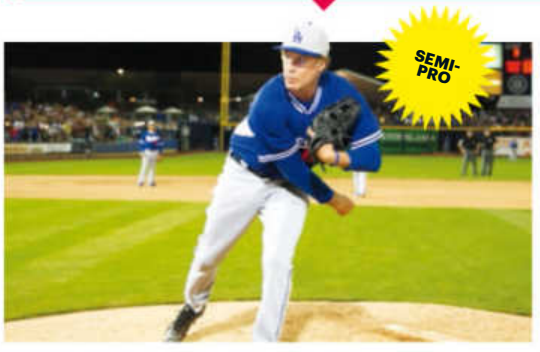
Season Premiere

Z Nation

10–11PM | SYFY

"This is that popular zombie series everyone's always talking about, right?" —Your parents

SATURDAY SEPTEMBER 12



Ferrell Takes the Field

10–11PM | HBO

What would happen if Will Ferrell attempted to play all 10 baseball positions (respect to the designated hitter) in a single day of spring training, a feat that he admits has already been done a handful of times? That conceit alone would be enough to carry this special, which follows the star as he does exactly that, but *Ferrell* flashes extra leather with a handful of great running gags, including his hilariously contentious relationship with Oakland Athletics GM and *Moneyball* subject Billy Beane. Ferrell's genuine reverence for the national pastime and his noble goal (he was raising funds for the Cancer for College charity) make it a breezily feel-good hour, even if the comedian's MLB performance won't get him into Cooperstown. A– —*Kyle Anderson*

Johnny Cash: American Rebel

9–11PM | CMT

Walk the line, again: The new doc honors the 12th anniversary of Cash's death with archival concert footage, personal artifacts, and interviews with friends and family.

America's Next Weatherman

11PM–MIDNIGHT | TBS

The contestants perform a "weather rap" for Warren G. It's like a real rap song, except not at all.



THE LEAGUE: PATRICK MCELHENNEY/FX; *LAST COMIC STANDING*: BEN COHEN/NBC; MCCONAUGHEY: GEORGE PIMENTEL/WIREIMAGE.COM; BASEBALL: CARLOS E. SANTA MARIA/GETTY IMAGES; *FERRELL TAKES THE FIELD*: HBO; *AMERICA'S NEXT WEATHERMAN*: TBS

SUNDAY SEPTEMBER 13

Season Premiere

Doll & Em

10:40–11:05PM | HBO

At just six episodes per season, *Doll & Em* is small in length and in scope. There's no high-concept premise, no major plot twists, just two women—a famous actress named Em and her civilian friend Doll (played by real-life besties and co-creators Emily Mortimer and Dolly Wells)—working through some very realistic problems in their friendship. And yet, in a TV landscape brimming with epic prestige dramas, the memory of this tiny character study sticks with you. Season 2 starts with the pair co-writing a play inspired by their relationship, with Olivia Wilde and Evan Rachel Wood in the roles. But old resentments flare up when Em considers leaving the project to do a movie with Ewan McGregor (played by, yep, Ewan McGregor, in a deliciously unflattering send-up of himself). It's tempting to read the whole thing as a juicy, thinly veiled autobiography, but that would discredit the imaginations of Mortimer and Wells, who've written a devastating deconstruction of the double standards women face in the entertainment industry, and a touching valentine to a grown-up friendship that's weathered rough times. A– *—Melissa Maerz*





Season Premiere

Project Greenlight

10–10:40PM | HBO

After a decade off the air, Matt Damon and Ben Affleck's filmmaking experiment is back on HBO, and it's never been better. The first episode picks up as the Academy Award-winning best buds (along with their producing partners) hear pitches from 13 finalists, who are competing for the chance to direct a $3 million movie for HBO Films. Though the premiere's ending has been mostly spoiled by the marketing for the new season, every moment watching the hopefuls fight for their dream and navigate the foreign waters of the movie industry—like when the winner demands to shoot the small-budget project on 35mm film—is completely absorbing. A– *—Kevin P. Sullivan*

MONDAY SEPT 14



Season Premiere

Dancing With the Stars

8–10PM | ABC

This year's cast includes Nick Carter and Vice President Joe Biden. Okay, that's only half true.

Season Finale

American Ninja Warrior

8–11PM | NBC

Three hours? Sting is gonna win.

American Experience: Walt Disney

9–11PM* | PBS

A profile of the man who indirectly unleashed "Let It Go" upon the world. *check local listings

TUESDAY SEPT 15

The Mindy Project

STREAMING | HULU

If you think *Mindy*'s move to Hulu was a demotion, the first eps of its fourth season quickly prove you wrong. Picking up with Danny (Chris Messina) in India and Mindy (Mindy Kaling) in New York, the hilarious premiere imagines a world where our heroine weds another man, a Bravo producer played by Joseph Gordon-Levitt. With fewer constraints, the show has more room to breathe, making it feel less rushed and chaotic. This especially benefits Morgan (Ike Barinholtz), who's the special sauce that gives Kaling's rom-com its irresistible zest. A–



WEDNESDAY SEPTEMBER 16



Series Debut

Moonbeam City

10:30–11PM | COMEDY CENTRAL

Imagine if *Archer* and *BoJack Horseman* had a baby, and that baby was voiced by Rob Lowe. If you're still reading, then you'll definitely like *Moonbeam City*, a neon parody that riffs on a mélange of '80s action tropes (think *Miami Vice* and *RoboCop*). Lowe stars as sex-crazed detective Dazzle, while Elizabeth Banks, Kate Mara, and Will Forte round out the cast. The show has a super Adult Swim-y vibe; expect a lot of drug jokes, bawdy humor, and goofy visual gags. A lot of it is funny, for sure, but probably not funny enough to justify what's essentially a second *Archer*. B

DOLL & EM: K.C. BAILEY/HBO; *PROJECT GREENLIGHT*: FRANK MASI/HBO; CARTER: JUAN NAHARRO GIMENEZ/GETTY IMAGES; *THE MINDY PROJECT*: JOHN FLEENOR/NBC; *MOONBEAM CITY*: COMEDY CENTRAL

THURSDAY SEPT 17

Jeff Dunham: Unhinged in Hollywood

8–9PM | NBC

Dunham and his many puppets host a comedy special. Puppets: still a thing!



Season Premiere

Thursday Night Football

8:25–11:30PM | CBS

Liked *Friday Night Lights*? This is like the reality TV version.

Project Runway

9–10:30PM | LIFETIME

The designers go Dumpster diving for items. I hear banana peels are *very* in this season.



Documentary Now!

10–10:30PM | IFC

What do Al Capone and Aidy Bryant have in common? Find out tonight!

Review

10–10:30PM

COMEDY CENTRAL

Forrest reviews procrastination...later.

Season Finale

Sex&Drugs&Rock&Roll

10–10:30PM | FX

Gigi meets a producer from the West Coast. Is it L.A. Reid?

FRIDAY SEPTEMBER 18



Keith Richards: Under the Influence

STREAMING | NETFLIX

The Rolling Stones legend gets a documentary about his life, mainly to help him remember most of it.

Season Premiere

Dora and Friends: Into the City!

12:30–1PM | NICK

The *Dora the Explorer* spin-off's second season begins, so now your kids will constantly be shouting two *Dora* theme songs at you.

Strike Back

10–11PM | CINEMAX

Locke, Nina, Scott, and Stonebridge are led to a public plaza by a Russian gangster's phone. Turns out it's just where the local borscht café is.

LOOSE LIPS

Death by Gossip With Wendy Williams

9–10PM | ID

Williams hosts a show about true crimes that were fueled by rumors. Sometimes the gift of gab is a curse!



Season Finale

Atlanta Plastic

10–11PM | LIFETIME

The show is taking a break, but if you still want to gawk at plastic surgery, tune in to Bravo at any time.

Season Premiere

Tanked

10–11PM | ANIMAL PLANET

Wayde and Brett design a tank for David Hasselhoff. That's right—*the* Wayde and Brett!



SATURDAY SEPTEMBER 19



Season Premiere

Doctor Who

9–10PM | BBC AMERICA

If there's one thing that's true in the universe of *Doctor Who*, "goodbye" very rarely means "goodbye forever." The series' distaff Master, Missy, who amused herself by wreaking havoc on the Doctor and Clara at the end of last season, will be back forthwith for season 9's two-part premiere, and actress Michelle Gomez is as charmingly wicked as ever. "I enjoy the performance so much that I forget as Clara I don't like her," says costar Jenna Coleman. "I mean, she's the reason my boyfriend became a Cyberman. You shouldn't forget that easily." *—Keith Staskiewicz*



SUNDAY SEPTEMBER 20



67th Emmy Awards

8–11PM | FOX

***Brooklyn Nine-Nine*'s Andy Samberg will police the black-tie event at which all TV scores are settled—and there's plenty of drama swirling. Could freshman comedy *Transparent* or sophomore satire *Silicon Valley* unseat senior statesman/undefeated champ *Modern Family*? Can *Mad Men* sell voters on a fairy-tale ending (and some gold, finally, for Jon Hamm or Elisabeth Moss), or is it game on for *Game of Thrones*? And will reigning queen Julia Louis-Dreyfus be dethroned by an Amy (Poehler, long overdue for the departing *Parks and Recreation*, or Schumer, for the red-hot *Inside Amy Schumer*)? *Amy*thing's possible on Emmy night.** *—Dan Snierson*



Masters of Sex

10–11PM | SHOWTIME

With special guest Judy Greer, who hopefully won't be playing the best friend who's a really good listener.

The Strain

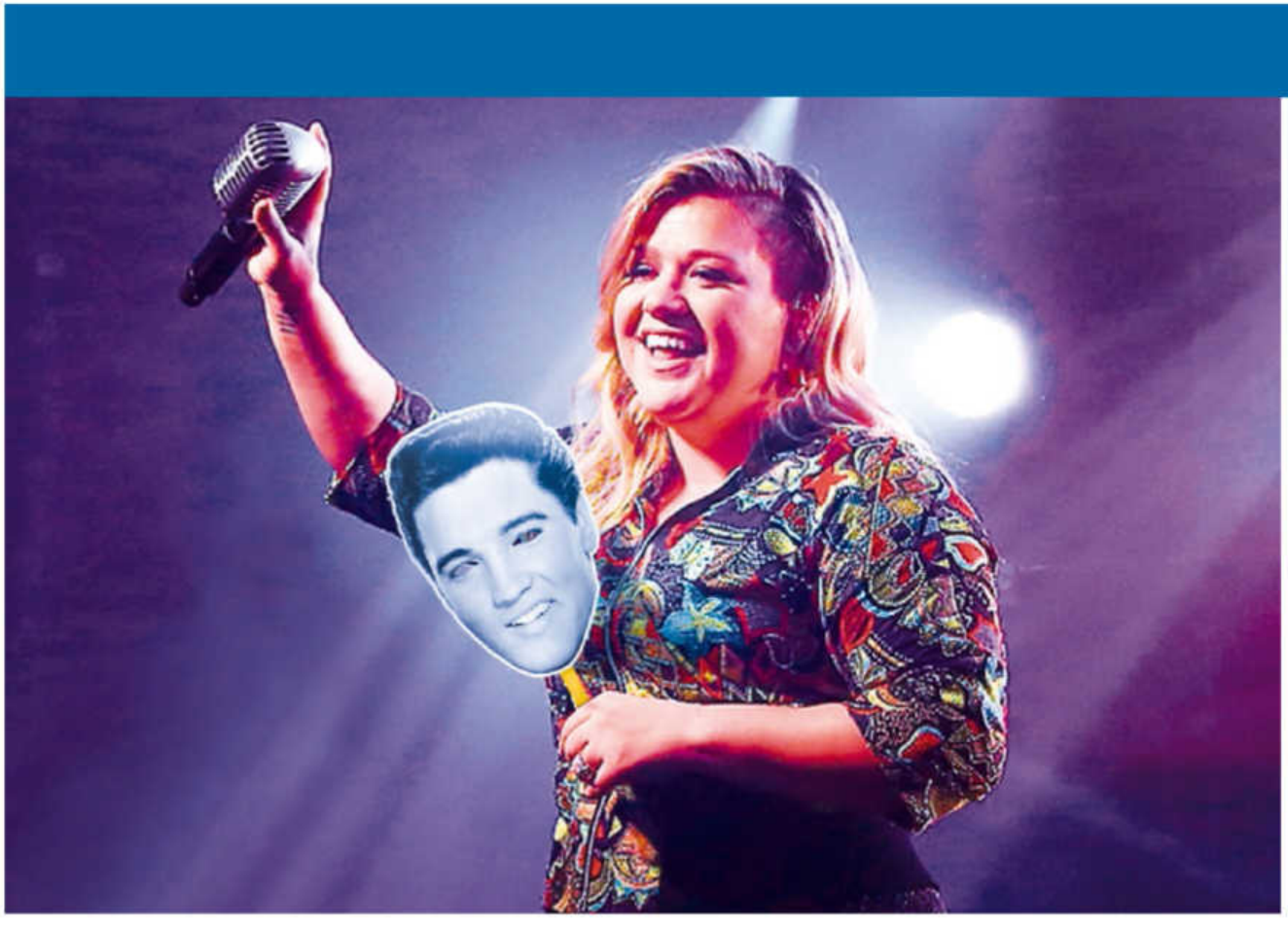
10–11PM | FX

As the invasion gets worse, Gus helps people cross the border to get away. He's immediately hired by Donald Trump.

DOCUMENTARY NOW!: IFC; RICHARDS: JANE ROSE/NETFLIX; WILLIAMS: KAROLINA WOJTASIK/INVESTIGATION DISCOVERY; HASSELHOFF: TIM P. WHITBY/GETTY IMAGES; *DOCTOR WHO*: SIMON RIDGWAY/BBC (2); SAMBERG: MARK SELIGER/FOX; GREER: STEVE GRANITZ/WIREIMAGE.COM

Music

EDITED BY **KEVIN O'DONNELL @ODtron**



Every **Kelly Clarkson** Tour Cover—Ranked!

The Queen of Covers has been asking fans to submit requests for every stop of her *Piece by Piece* tour. With the *American Idol* winner midway through her dates, EW rates her performances so far, from totally awesome to...awesome.

By Jessica Goodman

1. **"Cool for the Summer"** Demi Lovato
How did she celebrate announcing her pregnancy at her Aug. 19 show? By launching into a cover of Lovato's aggressively sexy, bi-curious anthem. Way better than sharing her ultrasound on the Jumbotron.

2. **"Purple Rain"** Prince
When she touched down in His Purpleness' hometown, she fittingly paid tribute with this take on his 1984 classic.

3. **"Wrecking Ball"** Miley Cyrus
The only thing missing: Clarkson swinging on a wrecking ball, but her powerful pipes certainly demolished the crowd.

4. **"Stay"** Rihanna
Piano ballads are one of her specialties, and when paired with RiRi's high notes, her voice packed a new emotional wallop.

5. **"Jealous"** Nick Jonas
Not to slag Nick, but Kelly slayed the falsetto notes of his pop smash.

CLARKSON: CINDY ORD/GETTY IMAGES; PRESLEY: MICHAEL OCHS ARCHIVES/GETTY IMAGES

ILLUSTRATION BY **TIMOTHY McAULIFFE**

NOTEWORTHY

Lady Gaga tells EW her *American Horror Story* role will "inform" new music "more and more."

R&B queen **Monica** returns with *Code Red* Sept. 18.

Fetty Wap's anticipated debut album hits Sept. 25.

6. **"Jolene"** Dolly Parton
"This is a good song," Clarkson told the crowd. Understatement of the century? Either way, her take on Parton's tale about the Original Mean Girl was so fetch.

7. **"Habits (Stay High)"** Tove Lo
Clarkson gave the Swedish singer's hit a thrilling sense of urgency—and made it family-friendly, too. A tough trick to pull off for a song about getting lit and hitting up sex clubs.

8. **"Killing Me Softly"** Fugees
Sure, she joked she'll never be as cool as Ms. Lauryn Hill, but she held her own on this cover of a cover of Roberta Flack's classic.

9. **"If It Makes You Happy"** Sheryl Crow

10. **"Love Me Like You Do"** Ellie Goulding

11. **"With a Little Help From My Friends"** Joe Cocker

12. **"Can't Help Falling in Love"** Elvis Presley
Clarkson unfurled elegant vocal gymnastics on this rendition of the King's 1961 ballad.

13. **"Valerie"** Amy Winehouse

14. **"Off to the Races"** Lana Del Rey

15. **"Heaven"** Bryan Adams

16. **"Stuff Like That There"** Bette Midler
Thirteen years after performing Midler's *For the Boys* tune on *Idol*, Clarkson sounded more confident and mature. Simon would definitely approve.

17. **"No One Else on Earth"** Wynonna Judd
It's one of two Nashville tunes she's done for this tour. But judging by this version of the country icon's 1992 hit, she should do more.

18. **"Nobody Love"** Tori Kelly

19. **"Radioactive"** Imagine Dragons
Trust us: not as weird as it sounds!

20. **"Bye Bye Bye"** *NSYNC
Clarkson and her backup girls crooning this 2000 smash is the next best thing to JT & Co.

21. **"Rain"** Patty Griffin

22. **"Misery"** Pink feat. Steven Tyler

23. **"Blank Space"** Taylor Swift

24. **"The Heart Wants What It Wants"** Selena Gomez

25. **"Take a Bow"** Rihanna
Clarkson called this her favorite Rihanna song. It should stay her favorite Rihanna song.

JEFF KRAVITZ/FILMMAGIC.COM

EW **MORE ON EW.COM** Disagree with our list? Hear Clarkson's covers and sound off at ***ew.com/kellyclarkson***.

ALSO AVAILABLE

SINGLES

OMI
"Hula Hoop"

The Jamaican singer brought reggae back to the top 10 this summer with "Cheerleader" and keeps to a proven formula here: There's a tropical groove, steel-pan melodies, and his inviting tenor. But while "Cheerleader" has varsity status, "Hula Hoop" is better benched. **C**
—Eric Renner Brown

ALBUMS

The Arcs
Yours, Dreamily,

The Black Keys' use of atmosphere, particularly on 2014's extra-spacey *Turn Blue*, has been hit-or-miss. Frontman Dan Auerbach's new project lands right in the meaty part of the psychedelic curve with jolts of lush hypno-soul and tough garage-edelia. **A–**
—Kyle Anderson

▼ The Arcs' Dan Auerbach



Gary Clark Jr.
The Story of Sonny Boy Slim

Texas blues-guitar whiz Clark's second album is less flashy than his debut, but in pulling back on the guitar heroics, he galvanizes his genre-jumping, too: Dig the effortless transition from rootsy R&B ("Our Love") to acoustic Sunday-school rave-up ("Church"). **A–** *—Kyle Anderson*

Duran Duran
Paper Gods

All You Need Is Now, Duran Duran's previous album, was a gloriously glammy return to form, but *Paper Gods* leans too heavily on robo-disco froth. They should have stuck to slow dances: The sweetly swooping "What Are the Chances?" is among the best ballads of the new-wave survivors' long career. **B–**
—Kyle Anderson



ORAL HISTORY

Baha Men's "Who Let The Dogs Out"

Fifteen years after the ultimate jock jam was unleashed upon the world, the Bahamian group looks back on the legacy of their massive, undeniably abrasive earworm. **By Marc Snetiker**

Steve Greenberg
RECORD PRODUCER
It was after Carnival of 1998 in Trinidad and Tobago and this guy Fat Jakk came in to pitch, and it just wasn't a good record. But the hook was so strong, it stayed in my head, literally for years. The original was called "Doggie" by Anslem Douglas. Every once in a while it would pop into my head and I'd go, "If I can figure out the right way to do this record, I could have a big hit." I finally gave in and said, "I'm gonna do this with Baha Men."

Isaiah Taylor
COFOUNDER OF BAHA MEN
I knew about the song before Steve brought it to my attention. I didn't want to do it. I finally said okay; Steve had a plan. He didn't say what the plan was, but he had a plan.

Greenberg In Isaiah's world, it had already been a hit—for someone else. It hadn't been [heard] outside the Caribbean. But I was 100 percent sure it was just going to be the biggest thing in the world. Then the worst thing happened: The lead singer, Nehemiah Hield, quit. But it enabled us to go down to the Bahamas to hold tryouts, and we got these three charismatic young singers who totally changed the group.

Rik Carey
SINGER
I never would have thought I would be doing a song like that. But I was just excited to be in the professional studio. The hardest part was getting the verses down. It was hours and hours of vocals; this wasn't a 15-minute process.

After finding Rik Carey, Marvin Prosper, and Omerit Hield (nephew of Nehemiah) at the open call in Nassau, Bahamas, in 1999, Greenberg and producer Mike Mangini flew the group to Miami to record demo vocals in Mangini's home studio. Because Baha Men had released two platinum albums in Japan, an indie label offered to finance the sessions, and distribution companies Edel and Artemis got the track to retail and radio "in about five seconds," says Greenberg.

Daniel Glass
THEN PRESIDENT AT ARTEMIS RECORDS
The first bridge we had to cross was giving retail the confidence to stock this record. I remember calling the heads of every retail chain—Trans World, Target, Best Buy, HMV—and saying, "Whatever you want to order, order triple." It was very risky, but we just knew it would sell like hotcakes.

Greenberg The single peaked at 40, but it was enough. The spark got it in front of people, and the song really broke from two things—kids and sports. I had a friend who had been a radio promo guy and I said, "I want you to figure out who picks the records in every baseball stadium in the country, and I want you to work that guy like he was a program director of a radio station." I was sure that this thing would be the biggest sports anthem in the world.

Glass We sent it out to every football, baseball, basketball, soccer, hockey team. We sent it to everybody. It just spread like wildfire.

Greenberg Memorial Day weekend is when we knew it was a hit. We got a call from Daniel, who said they played it on the air in Nashville and the phones went crazy.

Taylor When it really hit home to me, we were in Sweden and the call came through that we were number one in Israel. Then I realized this song was big. We did stadiums, arenas—you name it, we did it. We went all over,





flying back and forth. I think we left for Europe one day, came back to the U.S., and by night were back in Europe.

Carey We were young at the time and we had tons of energy to spare. It was a rush. I definitely got tired of it, but when we got on stage, the audience always gave it new life.

The album's first run sold 3 million copies, and bidding wars broke out to exclusively license the song. Nickelodeon beat Disney to feature "WLTDO" in the movie Rugrats in Paris*; the New York Mets made it their theme song for the 2000 World Series. Baha Men appeared in Apple commercials, on* The Simpsons*, at MTV's starry World AIDS Day concert, and at Al Gore's Election Day rally.*

Carey There were times when I wished that they would actually focus on our other songs. But what do you do with the song's success? You've got to keep going and milk it while it's hot.

Glass I can't *imagine* if YouTube was around [at the time]. It would have been a monster.

Carey Destiny's Child were big fans of the group. Everywhere we would promote our records, they would be right there, inviting us to the nightclub to share the VIP with them. We were buddies, man.

The song was dissed by critics and oversaturated airwaves and stadiums, but the group scored a Grammy for Best Dance Recording in 2001. And while Baha Men never matched the success of "Who Let the Dogs Out," they were thrilled to go on the ride.

Taylor The Grammys is the peak. I don't care who you are, when you're in the music world, everybody would like to have a Grammy.

Glass I don't remember the other songs from the album, to be honest. It's very hard to follow up a hit that big. The nice part is that a group can work their entire career forever off of that song. The downside is, the hit is like this thing around your neck.

Carey "Who Let the Dogs Out" did a lot for us as a group, and as individuals, and as a country. It was about promoting the Bahamas as well. The tourism business had to hire [staff] for all the people who would come looking for Baha Men. And it's still like that. It's opened doors that I could never dream about.



◀ Baha Men with their Favorite Band Award at the Nickelodeon Kids' Choice Awards in 2002

BREAKING BIG



JESS GLYNNE

How the British singer turned heartbreak into pop gold

If you've been to a spin class or plopped in front of the tube to catch a certain soda commercial, chances are you've been seduced by the siren sound of Jess Glynne, the 25-year-old Brit whose pipes power Clean Bandit's single "Rather Be" (closing in on 400 million Spotify streams!). She's moving to the forefront this fall with the release of her debut full-length, *I Cry When I Laugh* (out Sept. 11), an 11-track set of Eurodisco bangers and empowering pop anthems.

Growing up in North London, Glynne caught the music bug after hearing Amy Winehouse. "I thought, 'Wow, a North London girl, a Jewish girl, from a similar background, doing what I want to do.'" But it was another woman who would inform her art. Glynne says the album was largely inspired by a "s--- breakup" with an ex-girlfriend, the first woman she'd ever dated. (Glynne doesn't identify as gay or straight.) That's not to say *Cry* will leave you weeping: "I feel I've written an album based on love and hope, an album people can relate to. Yes, there's a sadness to it, but it doesn't let you pity it." —*Madison Vain*

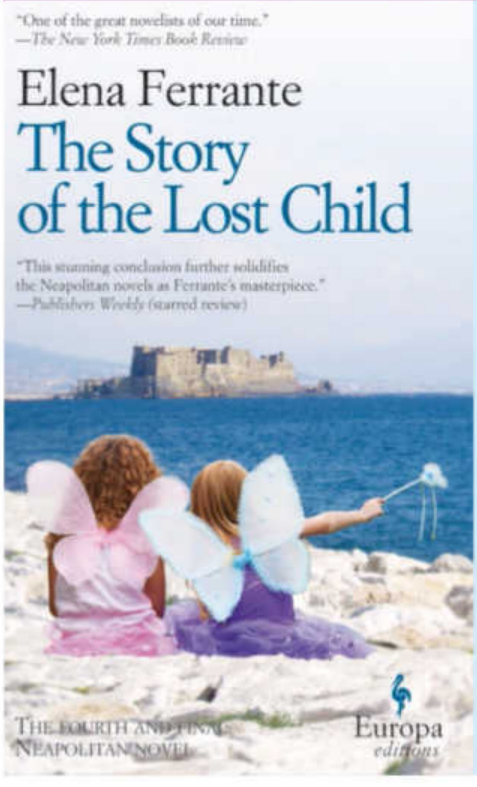
BAHA MEN: STEVE GRANITZ/WIREIMAGE.COM; TIBETAN TERRIERS, PINSCHER MIX: STOCKPHOTO/GETTY IMAGES (2); PYRENEAN SHEPHERD: TRACY MORGAN/DORLING KINDERSLEY/GETTY IMAGES; SPANIEL, LONGHAIR DACHSHUND: OXFORD SCIENTIFIC/GETTY IMAGES (2); GLYNNE: SIMON EMMETT

Books

BETWEEN THE LINES

Good Deeds JetBlue installed vending machines full of free kids' books in a low-income D.C. neighborhood. **Tweet of the Week** @Patrick_Ness: "If publishing ever does collapse, the canvas totebag industry will take some serious collateral damage."

EDITED BY **TINA JORDAN @EWTinaJordan & LEAH GREENBLATT @Leahbats**



> "FERRANTE DEALS IN THE COMPLICATIONS OF FEMALE RELATIONSHIPS, AND MOMENTS OF UGLY HUMAN INTERACTION ARE HER SPECIALTY."

The Story of The Lost Child

BY	PAGES	GENRE	REVIEW BY
Elena Ferrante	473	Novel	Maya Stanton @*MayaStanton*

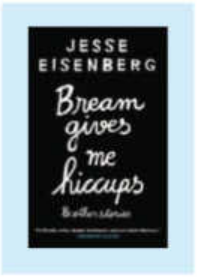
THE WOMEN IN Elena Ferrante's ongoing chronicle of a turbulent friendship are many things, but thankfully, they're rarely just nice girls. She deals in the complications of female relationships, and moments of ugly human interaction—the sudden betrayals, the tiny cruelties, the shameful secret thoughts—are her specialty. Such brutal honesty has earned Ferrante a loyal following since the first volume of her so-called Neapolitan novels was published Stateside in 2012. Her universe is so immersive that even the question of her true identity—she refuses to be photographed or reveal her given name—fails to pull focus. Now, with *The Story of the Lost Child*, her engrossing, semi-autobiographical saga signs off with a bittersweet farewell.

The fourth and final installment resumes without preamble. Brainy Elena, now an esteemed writer, has decided to put her desire for intellectual and sexual fulfillment ahead of the needs of her husband and children, while her old friend Lila has become a successful self-taught computer expert and business owner. The two are reunited in the Naples of their childhood, their lives independent yet intertwined: Elena relies on Lila's brilliance for inspiration but fears her friend's talent eclipses her own; she resents Lila's often malicious calculations—"She pretends to be a kind and affectionate person," Elena fumes, "but then she gives you a slight nudge, she moves you a tiny bit, and she ruins you"—but can't stay away from her.

In her inimitable style (expertly rendered, as always, by translator Ann Goldstein), Ferrante examines feminine identity within and without the context of marriage, motherhood, and vocation. Snippets of plot, theme, and character resurface from her earlier works: Romances dissolve, fathers go AWOL, fraught family dynamics are presented without excuses or justification. Though the mystery of Lila's eventual disappearance is introduced in the first novel as the driving motivation for Elena's narrative, the series' central intrigue doesn't come full circle until the closing pages here, when the story ends abruptly and unpredictably—as true ones often do, of course. Like the tough mothers in her books who refuse to coddle their babies, Ferrante might not give us the neatly wrapped finale we crave, but the one she delivers manages to satisfy, even while leaving us wanting more: more details, more closure, more of this fascinating, beguiling *Story*. **A–**

OPENING LINES "From October 1976 until 1979, when I returned to Naples to live, I avoided resuming a steady relationship with Lila. But it wasn't easy."


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Jesse Eisenberg Is Hearing Voices

The New Yorker and *McSweeney's* have been publishing his humor pieces for years. Now the *American Ultra* star's first book is finally here, and EW sat in as the 31-year-old wisecracked his way through an audiobook recording session. **By Isabella Biedenharn**



JESSE EISENBERG HAS A dilemma. He's in the studio recording the audiobook for his short-story collection, *Bream Gives Me Hiccups*, and a particularly footnote-laden story isn't quite working. "My Roommate Stole My Ramen," which makes up a significant chunk of the book, follows college freshman Harper Jablonski as she writes effusive—and unwanted—letters to her high school guidance counselor. "Do you think it would work better if we didn't say 'footnote' every time?" Eisenberg asks from the glass-walled booth.

Darren Vermaas, the audiobook's director, weighs in: "To me, the repetitiveness of that is funny. But that's one man's opinion." Eisenberg buzzes through the line under his breath, like he's fast-forwarding that already rapid-fire voice—"I know we haven't spoken since junior year of high school. Footnote: So technically you're not my guidance counselor anymore"—and then stops to consider. "Okay, yeah, maybe it would be funny," he decides.

Bream is hardly Eisenberg's first literary effort: In addition to a plethora of short humor pieces, he's penned three plays and even a novel, although he promises we'll never see it. "Everybody who ends up putting a book out has a s---ty novel from college," Eisenberg says. "I would not ever publish mine. It's not good."

His strength is in dialogue and monologue, and in writing miserable characters who alternately compel (like a 9-year-old from a broken home who writes restaurant reviews) and repel (like Harper, the footnote-obsessed freshman Eisenberg lovingly describes as "maladjusted"). "My only B in college was in short fiction, where I tried to describe a tablecloth for five pages," he explains. "I don't do that well. I'd rather describe somebody who tripped over a tablecloth and relate it back to some kind of Freudian experience."

Harper's story was inspired by tales of his sister's college-roommate troubles. He suggested she write a blog called "My Roommate Stole My Ramen," but she never did, so he took the idea back for himself. Harper's particular writing style came to Eisenberg while he was filming the acclaimed recent biopic *The End of The Tour*: "I suddenly had this epiphany that she should use footnotes, because David Foster Wallace used footnotes," he says. "I thought, 'Oh, that's what she is. She's somebody who overexplains everything, and she's full of rage and vitriol.' Then everything poured out." Eisenberg is uncannily good at capturing a specific breed of insincere teen girl. "The Slutnick [Harper's roommate] is *technically* a nice person. Like she always says the 'right' things, but it feels totally fake."

Eisenberg's embodiment of Harper's voice might be especially convincing because he always expected the character to come to life through the audiobook. "I think of acting and writing, oftentimes, as extensions of each other," Eisenberg says. "So when I'm writing something, I feel like its logical manifestation is a performance of it." It might be logical, but that doesn't necessarily make it easier: "Out of all of my jobs, recording an audiobook is the most exhausting. It's probably the combination of nonstop talking and not walking," he says. "I'm going to need a knee replacement after today."

EISENBERG: DAVID LIVINGSTON/GETTY IMAGES


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BOOKS OF MY LIFE

Julianne Moore

The actress and children's author took our cheeky book quiz to celebrate the publication of **Freckleface Strawberry: Backpacks!**



The book I remember most from school
My fifth-grade teacher, Mr. Jeness, read 1 *A Wrinkle in Time* to us over the course of a couple of weeks. The book is a pretty emotional read for an 11-year-old, even more so when it is read to you. It was the most profound experience I ever had in a classroom.

The book that cemented me as a writer
I wouldn't really call myself a writer! I'm an actor who writes children's books. It's not like I'm Philip Roth. But it was the experience of reading that made me an actor—the feeling of being so enmeshed in a narrative, of feeling like you were inside a book. *That* is still what I crave when I am looking for a script.

The novel I've read over and over
2 *Little Women*. After my mother introduced me to the book, I couldn't stop reading it. I read my copy until it was in tatters. I couldn't believe that I was experiencing the lives of these four very different sisters in such a different time and found it so relatable. I would reread the passages that made me cry, because I loved that a book could elicit such an emotional response in me. Of course, when I grew older I was struck by how much the book was about personal responsibility, morality, and self-determinism, all ideas that young people are in the throes of trying to understand.

A classic I've never read
Middlemarch. And believe me, I have tried.

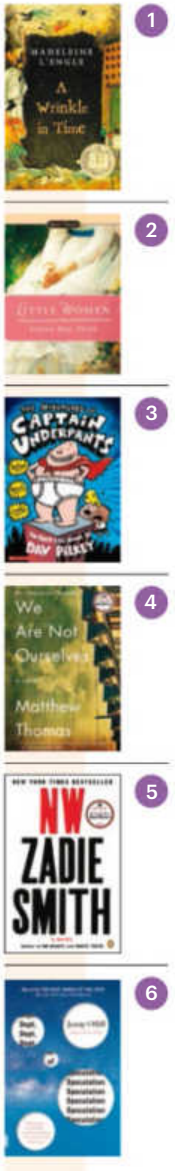


The books I read my children
So many—Margaret Wise Brown's *The Runaway Bunny*, Patricia Marx and Roz Chast's *Meet My Staff*, Kevin Henkes' *Lilly's Purple Plastic Purse*, Maurice Sendak and Tony Kushner's *Brundibar*. Mo Willems' books. All of Dr. Seuss. All of Eric Carle.

The movie adaptation I starred in that I liked best
When a novel is great, the fear is that a movie adaptation can only fall short of what everyone has experienced in their imagination. But I do feel that Stephen Daldry and Neil Jordan both perfectly expressed the essence of the books in their adaptations of *The Hours* and *The End of the Affair*. And I really loved playing those parts!

The book people might be surprised to learn I love
3 *Captain Underpants*.

The last book that made me laugh, and the last one that made me cry
Absolutely everything David Sedaris has written makes me laugh uncontrollably—particularly the story where his dad eats the hat. In Paris. Because he thinks it's a cookie. And I was reading 4 Matthew Thomas' *We Are Not Ourselves* on a crowded JetBlue flight next to my daughter and her friend and burst into tears at the very end. It was embarrassing to the people around me. Nobody likes it when a mom starts to cry.



A recent book I wish I'd written
Zadie Smith's 5 *NW*. What a beautiful book; I love how distinct the voices of the characters are, how clearly you can hear them. It is a tremendously complicated and dense book about class, friendship, race, adulthood—so much feeling and thought, and a beautiful and inevitable conclusion.

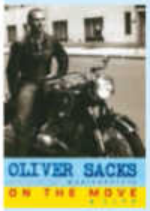
What I'm reading now
Jenny Offill's 6 *Dept. of Speculation*, John Lahr's biography of Tennessee Williams, Anthony Doerr's *All the Light We Cannot See*.

MOORE: BRIAN BOWEN SMITH

1933–2015

Oliver Sacks

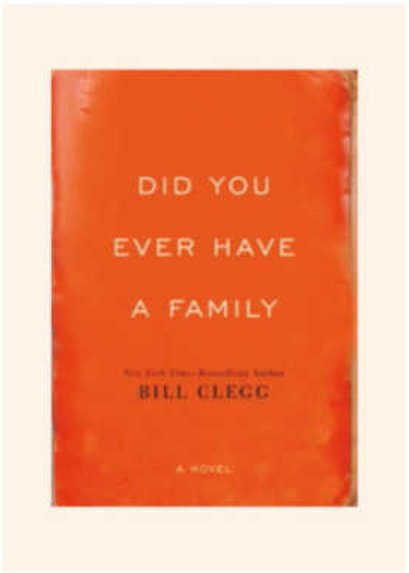




THE FAMED NEUROLOGIST AND widely beloved author of several best-selling books that explored the boundless capacities of the human brain and spirit passed away Aug. 30 at the age of 82. The cause was cancer stemming from an ocular tumor diagnosed nine years earlier.

Born in London and educated at Oxford, Sacks moved to New York in 1965, where he practiced medicine for decades and became a respected professor. He first found wider renown with the 1973 book *Awakenings*, a warmhearted account of working with catatonic victims of a 1920s encephalitis epidemic that would go on to inspire a Harold Pinter play and become an Oscar-nominated 1990 film starring Robert De Niro and Robin Williams. Later books, including 1985's *The Man Who Mistook His Wife for a Hat*, furthered his exploration of unique neurological disorders as well as more common but often misunderstood conditions like autism, Tourette's, and dementia.

Sacks wrote about facing death with unique grace and insight in an essay announcing his illness in *The New York Times* in February, and released by far his most personal book, the memoir *On the Move: A Life*, in April. "I cannot pretend I am without fear," he said in the *Times* after learning of his terminal diagnosis. "But my predominant feeling is one of gratitude. I have loved and been loved; I have been given much and I have given something in return; I have read and traveled and thought and written.... Above all, I have been a sentient being, a thinking animal, on this beautiful planet, and that in itself has been an enormous privilege and adventure." —***Leah Greenblatt***





Did You Ever Have a Family

BY Bill Clegg | **PAGES** 293 | **GENRE** Novel

REVIEW BY Leah Greenblatt *@Leahbats*

JUNE REID IS the kind of woman—sleek, blond, tastefully monied—who seems like no real misfortune could ever touch her. But when a tricky old stove in her Connecticut country house leads to a terrible accident in the early-morning hours before her daughter's wedding, the life she knows is obliterated, everything she loves gone in an instant. *Did You Ever Have a Family* is the first full-length foray into fiction for Bill Clegg, a literary agent-turned-memoirist (2010's best-selling *Portrait of an Addict as a Young Man*), but it reads like the quietly assured work of a veteran novelist. As the walk-up to the event and its aftermath are told through the eyes of nearly a dozen narrators, the backstories of the dead and still-living come sharply into focus: June's much younger boyfriend and his own guilt-racked mother; the recalcitrant daughter she was just beginning to reconnect with after a messy divorce; the florists and caterers and stoned local teenagers standing on the periphery. Clegg draws them all with swift resonant strokes, and uses the tragedy—from the beginning, some suspect that it wasn't accidental at all—to unearth the old grudges and transgressions roiling beneath the small town's placid surface. (Race and class play no small part.) A few moments in *Family* feel overly engineered, as if all the expertly wrought novels that have crossed Clegg's desk as an agent taught him to calibrate for maximum emotional impact almost too well. But it's rare to find a book that renders unimaginable loss in such an eloquent, elegant voice. **A–** E C A

SACKS: JURGEN FRANK/CORBIS OUTLINE; CLEGG: CHRISTIAN HANSEN

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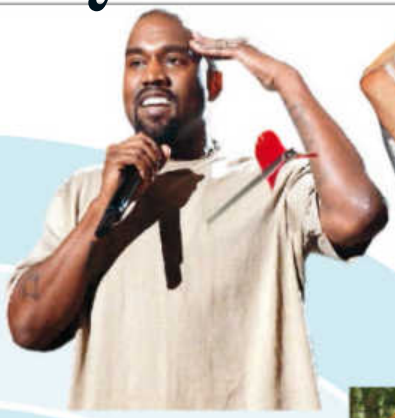
The Bullseye



Chris Brown honored as a Music Choice Icon—by an organization that apparently hasn't read a single news report in five years.



After losing the longest game of "not it" in Hollywood history, James Foley offered the directing job on *Fifty Shades of Grey* sequel.



Chill out, everyone! He meant president of his neighborhood watch association. (He must have, right?)



Paula Deen to compete on *Dancing With the Stars*. We'd watch if it were called Dancing *ON* the Stars.



The Saturdays



The Sundays



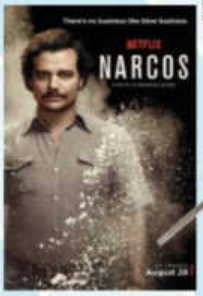
The Weeknd



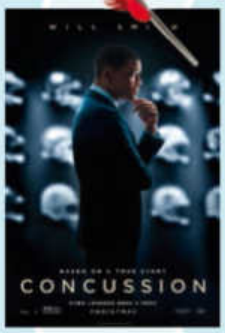
We're scared of a world without Wes Craven. R.I.P.



Under the Dome to end this season—great news for those inside the dome, even better news for those outside.



Netflix's *Narcos*: a drug (drama) that's safe to binge



The feel-good head-injury film of the holiday season!



Cyndi Lauper, David Bowie, John Legend, and more will write songs for *The SpongeBob Musical*—making something you buy in your grocery aisle the most sought-after music artist in the world right now.



In what's being hailed as the most beneficent mercy killing in U.S. history, NBC cancels its *Coach* revival.



Debbie Gibson turns 45, which makes you this old.



Now you've seen everything you need to from this cycle of *America's Next Top Model*.



Number of mistresses left on *Mistresses*: zero



Number of people who are still watching *Mistresses*: also zero



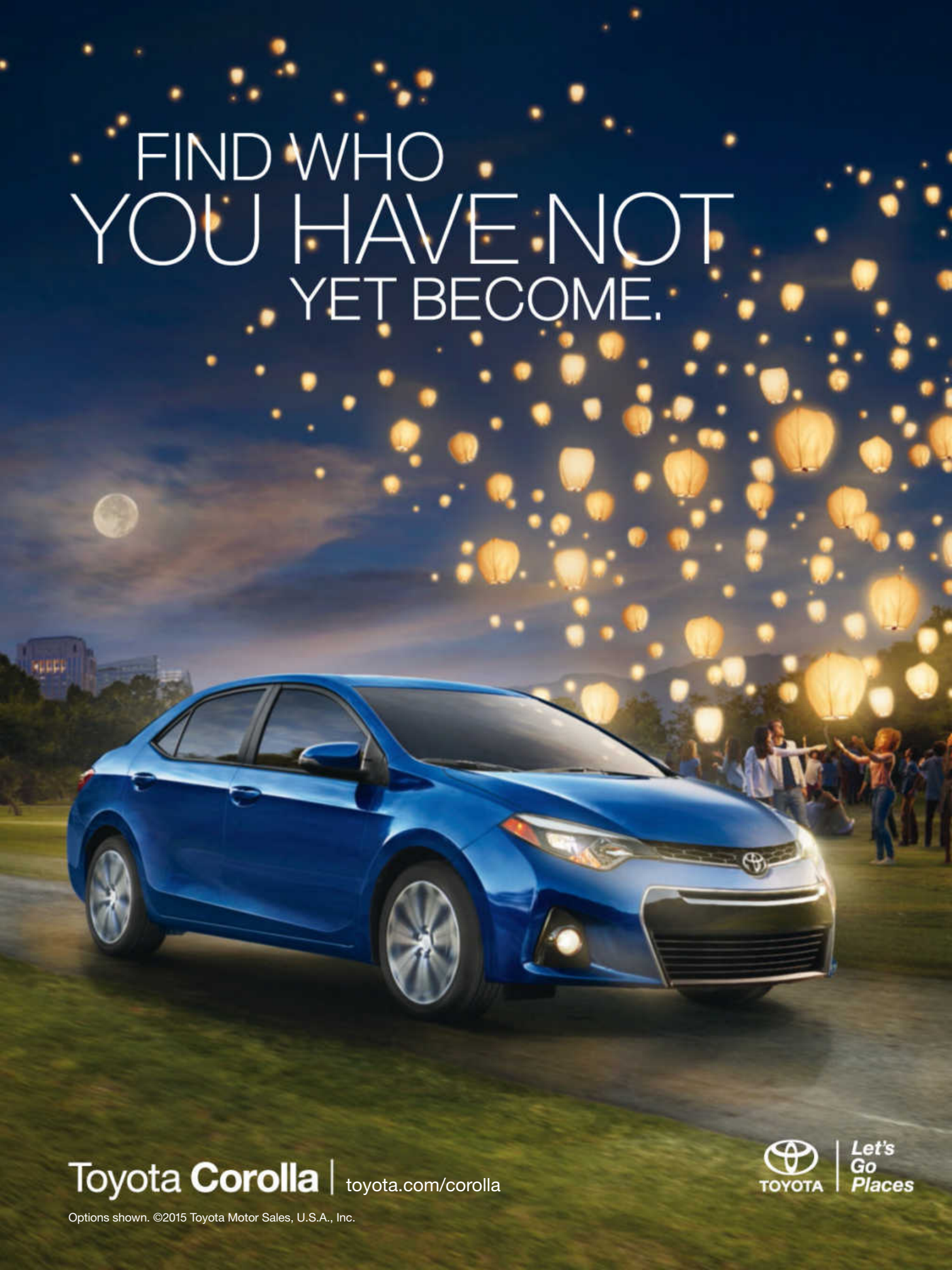
We're ready to watch the show *I Am Candis*.



We found perfume in a hopeless place.

RIHANNA: DIMITRIOS KAMBOURIS/GETTY IMAGES; KANYE WEST: KEVIN MAZUR/WIREIMAGE.COM; *UNDER THE DOME*: BROWNIE HARRIS/CBS; *NARCOS*: NETFLIX; CRAVEN: JOHN M. HELLER/GETTY IMAGES; COACH: CRAIG SJODIN/ABC; SKELETON: SCIPRO/GETTY IMAGES; DEEN: LARRY MARANO/GETTY IMAGES; KANYE WEST: KEVIN MAZUR/WIREIMAGE.COM; *UNDER THE DOME*: BROWNIE HARRIS/CBS; *NARCOS*: NETFLIX; CRAVEN: JOHN M. HELLER/GETTY IMAGES; COACH: CRAIG SJODIN/ABC; SKELETON: SCIPRO/GETTY IMAGES; DEEN: LARRY MARANO/GETTY IMAGES; RIHANNA: DIMITRIOS KAMBOURIS/GETTY IMAGES; NYLE DIMARCO: *THE WASHINGTON POST*/GETTY IMAGES; CANDIS CAYNE: NOEL VASQUEZ/GETTY IMAGES; *MISTRESSES*: BOB D'AMICO/ABC; TUMBLEWEED: ROSS M. HOROWITZ/GETTY IMAGES; SPONGEBOB SQUAREPANTS: NICKELODEON; *CONCUSSION*: SONY PICTURES; THE SATURDAYS: CHIAKI NOZU/WIREIMAGE.COM; THE SUNDAYS: KEVIN CUMMINS/GETTY IMAGES; THE WEEKND: CHELSEA LAUREN/WIREIMAGE.COM; BROWN: NOAM GALAI/GETTY IMAGES


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